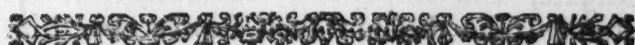


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C H A P. XIII.

*The Patentee, having now no Actors, rebuilds the new Theatre in Lincolns-Inn-Fields. A Guess at his Reasons for it. More Changes, in the State of the Stage. The Beginning of its better Days, under the Triumvirate of Actors. A Sketch of their governing Characters.*

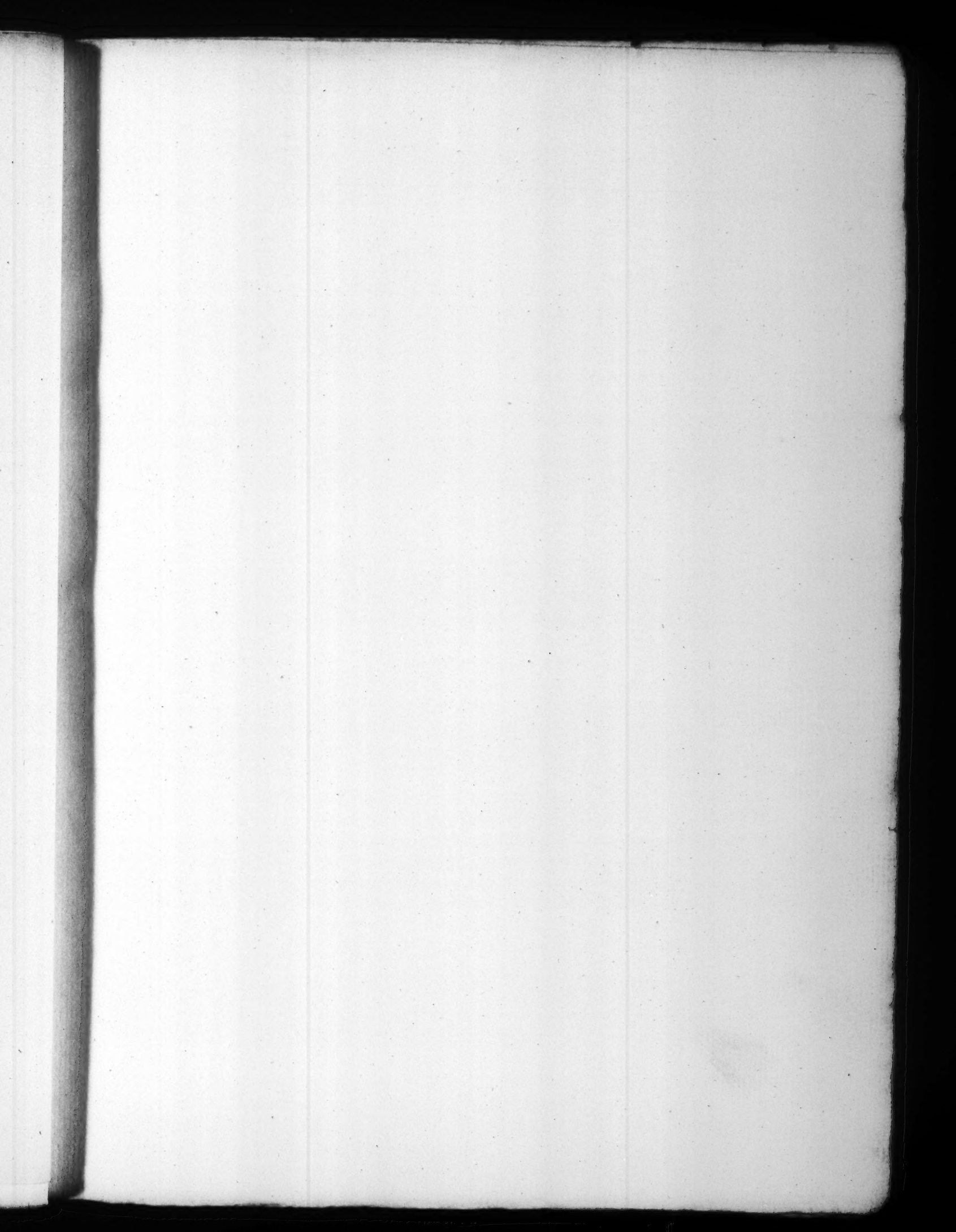


S coarse Mothers may have comely Children; so Anarchy has been the Parent of many a good Government; and by a Parity of possible Consequences we shall find, that from the frequent Convulsions of the Stage, arose, at last, its longest Settlement, and Prosperity; which many of my Readers (or if I should happen to have but few of them, many of my Spectators, at least) who, I hope, have not yet liv'd half their Time, will be able to remember.

Though the Patent had been often under Distresses, it had never felt any Blow, equal to this unrevoked Order of Silence; which it is not easy to conceive, could have fallen upon any other Person's Conduct, than that of the old Patentee: For if he was conscious, of his being under the Subjection of that Power, which had silenc'd him, why would he incur the Danger of a Suspension, by his so obsti-

obstinate, and impolitick Treatment of his Actors? If he thought such Power over him illegal, how came he to obey it now, more than before, when he slighted a former Order, that injoin'd him to give his Actors their Benefits, on their usual Conditions? But to do him Justice, the same Obstinacy, that involv'd him, in these Difficulties, at last, preserv'd to his Heirs the Property of the Patent, in its full Force, and Value; yet to suppose that he foresaw a milder use of Power, in some future Prince's Reign, might be more favourable to him, is begging at best but a cold Question. But whether he knew that this broken Condition of the Patent would not make his troublesome Friends, the Adventurers, fly from it, as from a falling House, seems not so difficult a Question. However, let the Reader form his own Judgment of them, from the Facts, that follow'd: It must therefore be observ'd, that the Adventurers seldom came near the House, but when there was some visible Appearance of a Dividend: But I could never hear, that upon an ill Run of Audiences they had ever returned, or brought in a single Shilling, to make good the Deficiencies of their daily Receipts. Therefore, as the Patentee, in Possession, had alone, for several Years, supported, and stood against this Uncertainty of Fortune, it may be imagin'd, that his Accounts were under so voluminous a Perplexity, that few of those Adventurers would have Leisure, or Capacity enough to unravel them:







them: And as they had formerly thrown away their Time, and Money at law, in a fruitless Enquiry into them, they now seem'd to have intirely given up their Right and Interest: And, according to my best Information, notwithstanding the subsequent Gains of the Patent have been sometimes extraordinary, the farther Demands, or Claims of Right, of the Adventurers have lain dormant, above these five and twenty Years.

Having shewn by what means *Collier* had dispossest'd this Patentee, not only of the *Dru-ry-Lane* House, but likewise of those few Actors, which he had kept, for some time unemploy'd in it; we are now led to consider another Project of the same Patentee, which, if we are to judge of it by the Event, has shewn him more a Wise, than a Weak Man; which I confess at the time he put it in Execution, seem'd not so clear a Point: For notwithstanding he now saw the Authority, and Power of his Patent was superseded, or was at best but precarious, and that he had not one Actor left, in his Service; yet under all these Dilemma's, and Distresses, he resolv'd upon rebuilding the New Theatre in *Lincolns-Inn Fields*, of which he had taken a Lease, at a low Rent, ever since *Betterton's* Company had first left it. This Conduct seem'd too deep for my Comprehension! What are we to think of his taking this Lease, in the height of his Prosperity, when he could have no Occasion for it? Was he a Prophet? Could he then fore-see,



fee, he should, one time or other, be turn'd out of *Drury-Lane*? Or did his mere Appetite of Architecture urge him to build a House, while he could not be sure, he should ever have leave to make use of it? But of all this, we may think as we please; whatever was his Motive, he, at his own Expence, in this Interval of his having nothing else to do, rebuilt that Theatre from the Ground, as it is now standing. As for the Order of Silence, he seem'd little concern'd at it, while it gave him so much uninterrupted Leisure to supervise a Work, which he naturally took Delight in.

After this Defeat of the Patentee, the Theatrical Forces of *Collier* in *Drury-Lane*, notwithstanding their having drawn the Multitude after them, for about three Weeks, during the Trial of *Sacheverel*, had made but an indifferent Campaign, at the end of the Season. *Collier*, at least, found so little Account in it, that it obliged him to push his Court-Interest (which, wherever the Stage was concern'd, was not inconsiderable) to support him in another Scheme; which was, that in consideration of his giving up the *Drury-Lane*, Cloaths, Scenes, and Actors, to *Swiney*, and his joint Sharers, in the *Hay-Market*, he (*Collier*) might be put into an equal Possession of the *Hay-Market* Theatre, with all the Singers, &c. and be made sole Director of the Opera. Accordingly, by Permission of the Lord Chamberlain, a Treaty was enter'd into, and in a few Days ratified by all Parties, conformable  
to

The following Advertisement appeared about this time.

Mr Rich and others, having petitioned her Majesty against an Order, for silencing of acting Plays. Operas. &c under the Patents granted by King Charles 2<sup>d</sup> and touching a forcible entry made by Mr Collier, into the Theatre Royal. the matters of which having been referred to her Majesty's Attorney, and Solicitor General to examine: it is said they have made their report of the facts, and of the right of Mr Rich, and of the other Petitioners, under the Patents, being a Franchise in fee, and that speedy application will be made to her Majesty, in Council to determine the same. The Town seems very desirous to have two Companies, to emulate one the other, and to create more variety of theatrical diversions, without raising the price. "

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to the said Preliminaries. This was that happy Crisis of Theatrical Liberty, which the labouring Comedians had long sigh'd for; and which, for above twenty Years following, was so memorably fortunate to them.

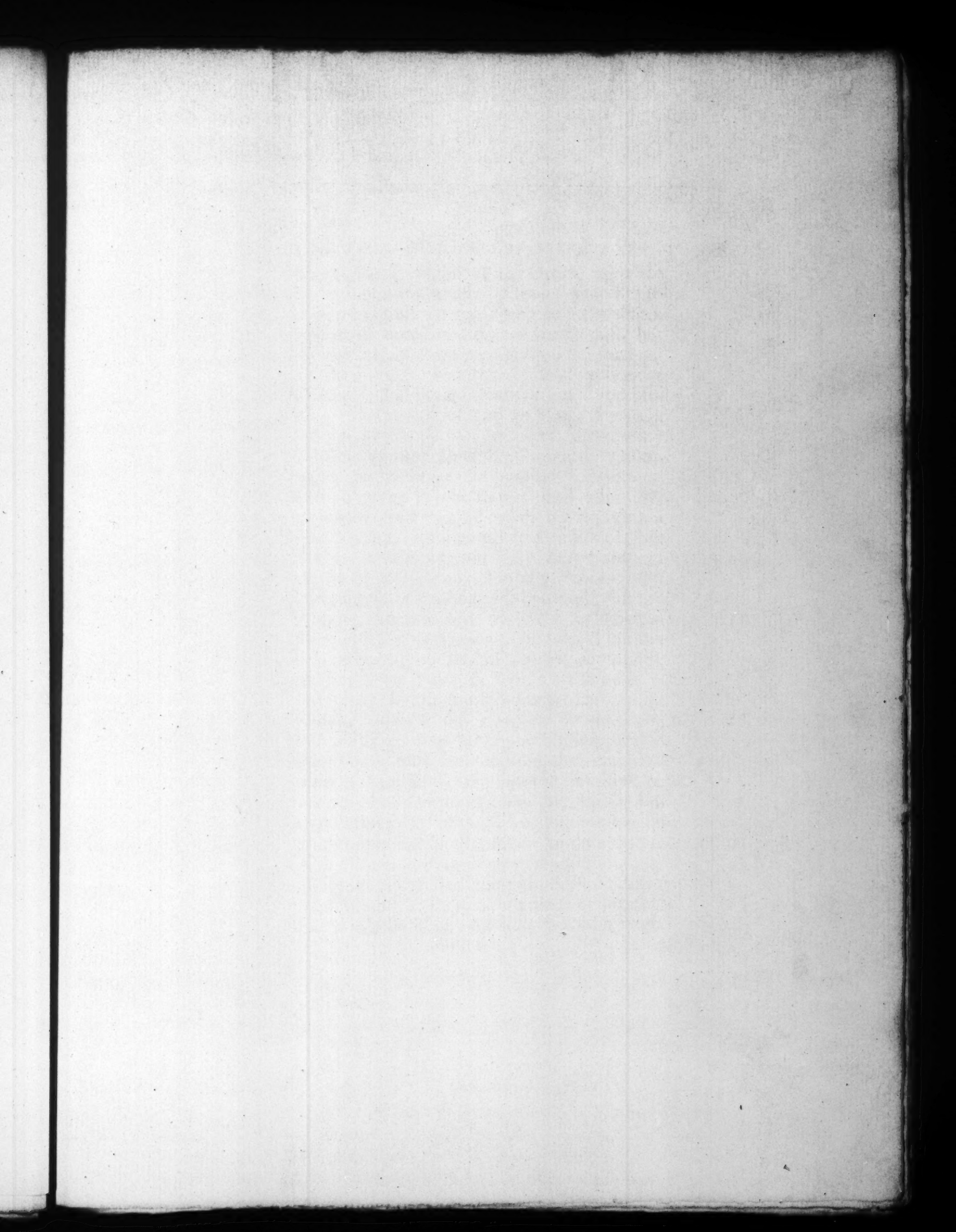
However, there were two hard Articles, in this Treaty, which though it might be Policy in the Actors to comply with, yet the Imposition of them seem'd little less despotick, than a Tax upon the Poor; when a Government did not want it.

The first of these Articles was, That whereas the sole License for acting Plays, was presum'd to be a more profitable Authority, than that for acting Operas only; that therefore Two Hundred Pounds a Year should be paid to *Collier*, while Master of the Opera, by the Comedians; to whom a verbal Assurance was given by the *Plenipo's* on the Court-side, that while such Payment subsisted, no other Company should be permitted to act Plays against them, within the Liberties, &c. The other Article was, That on every *Wednesday*, whereon an Opera could be perform'd, the Plays should, *toties quoties*, be silent at *Drury-Lane*, to give the Opera a fairer Chance, for a full House.

This last Article, however partial, in the Intention, was, in its Effect, of great Advantage to the sharing Actors: For in all publick Entertainments, a Day's Abstinence naturally increases the Appetite to them: Our every *Thursday's* Audience, therefore, was visibly the

better, by thus making the Day before it a Fast. But as this was not a Favour design'd us, this Prohibition of a Day, methinks, deserves a little farther Notice, because it evidently took a sixth Part of their Income, from all the hired Actors, who were only paid, in proportion to the Number of acting Days. This extraordinary Regard to Operas, was in effect making the Day-labouring Actors the principal Subscribers to them, and the shutting out People from the Play every *Wednesday*, many murmur'd at, as an Abridgment of their usual Liberty. And tho' I was one of those, who profited by that Order, it ought not to bribe me, into a Concealment of what was then said and thought of it. I remember a Nobleman of the first Rank, then in a high Post, and not out of Court-Favour, said openly behind the Scenes---- *It was shameful to take part of the Actors Bread from them to support the silly Diversion of People of Quality.* But alas! what was all this Grievance, when weigh'd against the Qualifications of so grave, and stanch a Senator, as *Collier*? Such visible Merit, it seems, was to be made easy, tho' at the Expence of the---I had almost said, *Honour* of the Court, whose gracious Intention for the Theatrical Common-wealth, might have shone with thrice the Lustre, if such a paltry Price had not been paid for it. But as the Government of the Stage, is but that of the World in Miniature, we ought not to have wonder'd, that *Collier* had Interest enough to  
quarter









quarter the Weakness of the Opera, upon the Strength of the Comedy. General good Intentions are not always practicable to a Perfection. The most necessary Law can hardly pass, but a Tenderness to some private Interest, shall often hang such Exceptions upon particular Clauses, 'till at last it comes out lame, and lifeless, with the Loss of half its Force, Purpose, and Dignity. As for Instance; how many fruitless Motions have been made in Parliaments, to moderate the enormous Exactions, in the Practice of the Law? And what sort of Justice must that be call'd, which, when a Man has not a mind to pay you a Debt of Ten Pounds, it shall cost you Fifty, before you can get it? How long too, has the Publick been labouring for a Bridge at *Westminster*? But the Wonder, that it was not built a Hundred Years ago ceases, when we are told, That the Fear of making one End of *London*, as rich, as the other, has been, so long, an Obstruction to it: And though it might seem a still greater Wonder, when a new Law for building one had at last got over that Apprehension, that it should meet with any farther Delay; yet Experience has shewn us, that the Structure of this useful Ornament to our Metropolis has been so clogg'd by private Jobs, that were to be pick'd out of the Undertaking, and the Progress of the Work so disconcerted by a tedious Contention of private Interests, and Endeavours to impose upon the Publick abominable Bargains, that a whole Year was lost, before a single  
20 MA 55 A a 2 Stone

Stone could be laid to its Foundation. But Posterity will owe its Praises, to the Zeal, and Resolution of a truly Noble Commissioner, whose distinguish'd Impatience has broke thro' those narrow Artifices, those false and frivolous Objections, that delay'd it, and has already began to raise, above the Tide, that future Monument of his Publick Spirit.

How far all this may be allow'd applicable to the State of the Stage, is not of so great Importance, nor so much my Concern, as that what is observ'd upon it should always remain a memorable Truth, to the Honour of that Nobleman. But now I go on: *Collier* being thus possess'd of his Musical Government, thought his best way would be to farm it out to a Gentleman, *Aaron Hill*, Esq; (who, he had reason to suppose, knew something more of Theatrical Matters, than himself) at a Rent, if I mistake not, of Six Hundred Pounds *per Annum*: But before the Season was ended (upon what occasion, if I could remember, it might not be material to say) took it into his Hands again: But all his Skill, and Interest, could not raise the Direction of the Opera, to so good a Post, as he thought due to a Person of his Consideration: He therefore, the Year following, enter'd upon another high-handed Scheme, which, 'till the Demise of the Queen, turn'd to his better Account.

After the Comedians were in Possession of *Drury-Lane*, from whence, during my time upon the Stage, they never departed; their  
Swarm







Swarm of Audiences exceeded all that had been seen, in thirty Years before; which, however, I do not impute so much to the Excellence of their Acting, as to their indefatigable Industry, and good Menagement; for as I have often said, I never thought, in the general, that we stood in any Place of Comparison with the eminent Actors before us; perhaps too, by there being now an End of the frequent Divisions, and Disorders, that had from time to time broke in upon, and frustrated their Labours, not a little might be contributed to their Success.

*Collier*, then, like a true liquorish Courtier, observing the Prosperity of a Theatre, which he, the Year before had parted with for a worse, began to meditate an Exchange of Theatrical Posts with *Swiney*, who had visibly very fair Pretensions to that he was in, by his being first chosen, by the Court, to regulate, and rescue the Stage from the Disorders it had suffer'd, under its former Menagers: Yet *Collier* knew that sort of Merit could stand in no Competition, with his being a Member of Parliament: He therefore had recourse to his Court-Interest (where meer Will, and Pleasure, at that time, was the only Law, that dispos'd of all Theatrical Rights) to oblige *Swiney* to let him be off, from his bad Bargain, for a better. To this, it may be imagin'd *Swiney* demurr'd, and as he had Reason, strongly remonstrated against it: But as *Collier* had list'd his Conscience under the Com-

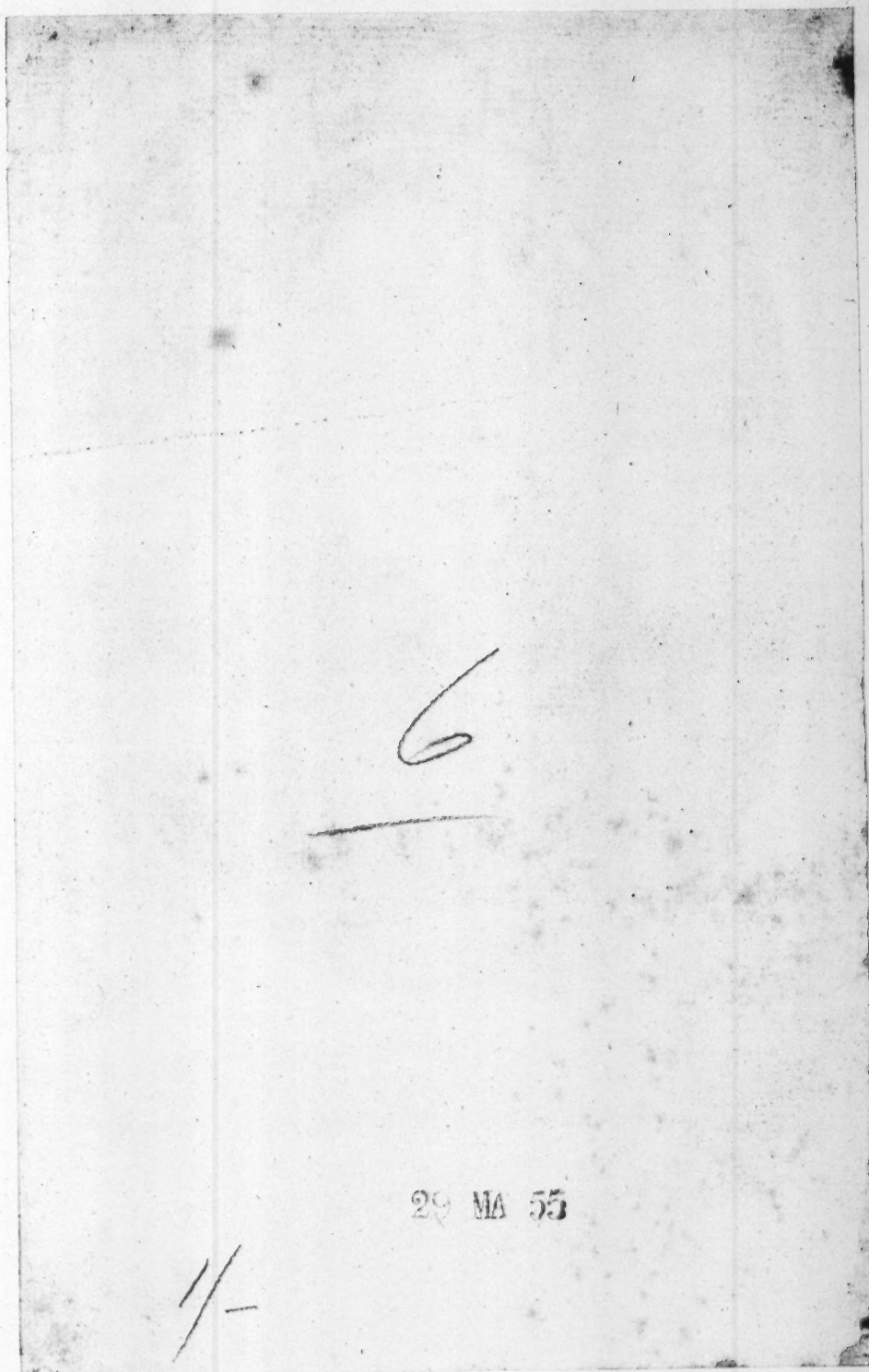
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mand of Interest, he kept it to strict Duty, and was immoveable; insomuch that Sir *John Vanbrugh*, who was a Friend to *Swiney*, and who by his Intimacy with the People in Power, better knew the Motive of their Actions, advis'd *Swiney* rather to accept of the Change, than by a Non-compliance to hazard his being excluded from any Post, or Concern in either of the Theatres: To conclude, it was not long before *Collier* had procured a new License for acting Plays, &c. for himself, *Wilks*, *Dogget*, and *Cibber*, exclusive of *Swiney*, who by this new Regulation was reduc'd to his *Hobson's* Choice of the Opera.

*Swiney* being thus transferr'd to the Opera, in the sinking Condition *Collier* had left it, found the Receipts of it, in the Winter following 1711, so far short of the Expences, that he was driven to attend his Fortune in some more favourable Climate, where he remain'd twenty Years an Exile, from his Friends, and Country; tho' there has been scarce an *English* Gentleman, who in his *Tour of France*, or *Italy*, has not renew'd, or created an Acquaintance with him. As this is a Circumstance, that many People may have forgot, I cannot remember it, without that Regard, and Concern it deserves from all that know him: Yet it is some Mitigation of his Misfortune, that since his Return to *England*, his grey Hairs, and cheerful Disposition have still found a general Welcome among his foreign, and former domestick Acquaintance.

*Collier*



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1/-



J. Thornhill pinxit.

B. K. & Co. sculpsit.



*Collier* being now, first-commission'd Menager with the Comedians, drove them too, to the last Inch of a hard Bargain (the natural Consequence of all Treaties between Power, and Necessity.) He not only demanded six hundred a Year, neat Money, the Price at which he had farm'd out his Opera, and to make the Business a *Sine-cure* to him; but likewise insisted, upon a Moiety of the Two hundred, that had been levied upon us the Year before, in Aid of the Operas; in all 700*l*. These large, and ample Conditions, considering in what Hands we were, we resolv'd to swallow without wry Faces; rather chusing to run any Hazard, than contend with a formidable Power, against which we had no Remedy: But so it happen'd, that Fortune took better care of our Interest, than we ourselves had like to have done: For had *Collier* accepted of our first Offer, of an equal Share with us, he had got three hundred Pounds a Year more, by complying with it, than by the Sum he imposed upon us; our Shares being never less, than a thousand annually, to each of us, 'till the End of the Queen's Reign, in 1714. After which *Collier's* Commission was superseded; his Theatrical Post, upon the Accession of his late Majesty, being given to Sir *Richard Steele*.

From these various Revolutions, in the Government of the Theatre, all owing to the Patentees mistaken Principle of increasing their Profits, by too far enslaving their People, and keeping down the Price of good Actors (and I

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This appointment he owed to the friendship of the Duke of Marlborough.

could almost insist, that giving large Sallaries to bad Ones, could not have had a worse Consequence) I say, when it is consider'd, that the Authority for acting Plays, &c. was thought of so little worth, that (as has been observ'd) Sir *Thomas Skipwith* gave away his Share of it, and the Adventurers had fled from it; that Mr. *Congreve*, at another time, had voluntarily resign'd it; and Sir *John Vanbrugh* (meerly to get the Rent of his new House paid) had, by Leave of the Court, farm'd out his License, to *Swiney*, who not without some Hesitation had ventur'd upon it; let me say again, out of this low Condition of the Theatre, was it not owing to the Industry of three, or four Comedians, that a new Place was now created for the Crown to give away, without any Expençe attending it, well worth the Acceptance of any Gentleman, whose Merit, or Services had no higher Claim to Preferment, and which *Collier*, and Sir *Richard Steele*, in the two last Reigns, successively enjoy'd? Tho', I believe, I may have said something like this, in a former Chapter, I am not unwilling it should be twice taken notice of.

We are now come to that firm Establishment of the Theatre, which except the Admittance of *Booth* into a Share, and *Dogget's* retiring from it, met with no Change, or Alteration, for above twenty Years after.

*Collier*, as has been said, having accepted of a certain Appointment of seven hundred *per Annum*; *Wilks*, *Dogget*, and Myself were  
now







now the only acting Menagers, under the Queen's License; which being a Grant, but during Pleasure, oblig'd us to a Conduct that might not undeserve that Favour. At this Time we were All in the Vigour of our Capacities as Actors; and our Prosperity enabled us, to pay, at least, double the Sallaries, to what the same Actors had usually receiv'd, or could have hoped for under the Government of the Patentees. *Dogget*, who was naturally an Oeconomist, kept our Expences, and Accounts to the best of his Power, within regulated Bounds, and Moderation. *Wilks*, who had a stronger Passion, for Glory, than Lucre, was a little apt to be lavish, in what was not always as necessary for the Profit, as the Honour of the Theatre: For example, at the Beginning of almost every Season, he would order two, or three Suits to be made, or refresh'd, for Actors of moderate Consequence, that his having constantly a new one for himself, might seem less particular, tho' he had, as yet, no new Part for it. This expeditious Care of doing us good, without waiting for our Consent to it, *Dogget* always look'd upon, with the Eye of a Man, in Pain: But I, who hated Pain, (tho' I as little liked the Favour, as *Dogget* himself) rather chose to laugh at the Circumstance, than complain of what I knew was not to be cured, but by a Remedy, worse than the Evil. Upon these Occasions, therefore, whenever I saw him, and his Followers so prettily dress'd out, for an old Play, I only com-

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commended his Fancy; or at most but whisper'd him not to give himself so much trouble, about others, upon whose Performance it would but be thrown away: To which, with a smiling Air of Triumph, over my want of Penetration, he has reply'd --- Why, now, that was what I really did it for! to shew others, that I love to take care of them, as well as of myself. Thus whenever he made himself easy, he had not the least Conception, let the Expence be what it would, that we could possibly dislike it. And from the same Principle, provided a thinner Audience were liberal of their Applause, he gave himself little Concern about the Receipt of it. As in these different Tempers of my Brother-Menagers, there might be equally something right, and wrong, it was equally my Business to keep well with them both: And tho' of the two, I was rather inclin'd to *Dogget's* way of thinking, yet I was always under the disagreeable Restraint of not letting *Wilks* see it: Therefore, when in any material Point of Menagement, they were ready to come to a Rupture, I found it adviseable to think neither of them, absolutely in the wrong; but by giving to one as much of the Right, in his Opinion this way, as I took from the other in that; their Differences were sometimes soft'ned into Concessions, that I have reason to think prevented many ill Consequences, in our Affairs, that otherwise might have attended them. But this was always to be done with a very gentle Hand; for as *Wilks* was apt to be



List of the principal Performers, at the Theatre Royal, Drury Lane.  
for the Season 1711 - 12 under the Management of M<sup>rs</sup> Doggett.  
Wilkes, Gibber, and W. Collier.

Actors

Actresses

M <sup>rs</sup> Wilkes	Elmington	M <sup>rs</sup> Kelfield
Booth	Roman	Willis
Gibber	Keene	Powell
Doggett	Burkhead	Porter
Johnson	Leigh	Bicknell
Mills	Ryan	Saunders
Pinkethman	Brooks	Rogers
Bullock Senr	Spiller	Santlow
Pack	Thurmond	M <sup>rs</sup> Willis
Bullock Junr	Griffith	Shenburn
Norris	Garry	M <sup>rs</sup> Cox
Esticourt	Barnaby	M <sup>rs</sup> Smith
Bowen	Newman	M <sup>rs</sup> Mills
Powell	Bickerstaff	Baker

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be easily hurt, by Opposition, so when he felt it he was as apt to be insupportable. However, there were some Points, in which we were always unanimous. In the twenty Years, while we were our own Directors, we never had a Creditor that had occasion to come twice for his Bill; every *Monday* Morning discharged us of all Demands, before we took a Shilling for our own Use. And from this time, we neither ask'd any Actor, nor were desired by them, to sign any written Agreement (to the best of my Memory) whatsoever: The Rate of their respective Sallaries were only enter'd in our daily Pay-Roll; which plain Record every one look'd upon, as good as City-Security: For where an honest Meaning is mutual, the mutual Confidence will be Bond enough, in Conscience, on both sides: But that I may not ascribe more to our Conduct than was really its Due, I ought to give Fortune her Share of the Commendation; for had not our Success exceeded our Expectation, it might not have been in our Power, so thoroughly to have observ'd those laudable Rules of Oeconomy, Justice, and Lenity, which so happily supported us: But the Severities, and Oppression we had suffer'd under our former Masters, made us incapable of imposing them upon others; which gave our whole Society the cheerful Looks of a rescued People. But notwithstanding this general Cause of Content, it was not above a Year or two before the Imperfection of human Nature began to shew

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shew itself in contrary Symptoms. The Merit of the Hazards which the Menagers had run, and the Difficulties they had combated, in bringing to Perfection, that Revolution, by which they had all so amply profited, in the Amendment of their general Income, began now to be forgotten; their Acknowledgments, and thankful Promises of Fidelity, were no more repeated, or scarce thought obligatory: Ease and Plenty, by an habitual Enjoyment, had lost their Novelty, and the Largeness of their Sallaries, seem'd rather lessen'd than advanc'd, by the extraordinary Gains of the Undertakers; for that is the Scale, in which the hired Actor will always weigh his Performance; but whatever Reason there may seem to be, in his Case, yet as he is frequently apt to throw a little Self-partiality into the Balance, that Consideration may a good deal alter the Justness of it. While the Actors, therefore, had this way of thinking, happy was it, for the Menagers, that their united Interest was so inseparably the same, and that their Skill and Power in Acting, stood in a Rank so far above the rest, that if the whole Body of private Men had deserted them, it would yet have been an easier matter for the Menagers to have pick'd up Recruits, than for the Deserters to have found proper Officers to head them. Here, then, in this Distinction lay our Security: Our being Actors ourselves, was an Advantage to our Government, which all former Menagers, who were only idle Gentlemen,

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lemen, wanted: Nor was our Establishment easily to be broken, while our Health, and Limbs enabled us, to be Joint-labourers in the Work we were Masters of.

The only Actor, who, in the Opinion of the Publick, seem'd to have had a Pretence of being advanc'd to a Share with us, was certainly *Booth*: But when it is consider'd, how strongly he had oppos'd the Measures, that had made us Menagers, by setting himself (as has been observ'd) at the Head of an opposite Interest, he could not as yet, have much to complain of: Beside, if the Court had thought him, now, an equal Object of Favour, it could not have been in our Power, to have oppos'd his Preferment: This I mention, not to take from his Merit, but to shew, from what Cause it was not, as yet, better provided for. Therefore it may be no Vanity to say, our having at that time, no visible Competitors on the Stage, was the only Interest, that rais'd us to be the Menagers of it.

But here, let me rest a while, and since, at my time of Day, our best Possessions are but Ease, and Quiet, I must be content, if I will have Sallies of Pleasure, to take up with those only, that are to be found in Imagination. When I look back, therefore, on the Storms of the Stage, we had been toss'd in; when I consider, that various Vicissitude of Hopes and Fears, we had for twenty Years struggled with, and found ourselves, at last, thus safely set on Shore, to enjoy the Produce of our own La-

bours; and to have rais'd those Labours by our Skill, and Industry, to a much fairer Profit, than our Task-masters, by all their severe, and griping Government had ever reap'd from them; a good-natur'd Reader, that is not offended at the Comparison of great things, with small, will allow was a Triumph, in proportion, equal to those, that have attended the most heroick Enterprizes for Liberty! What Transport could the first *Brutus* feel, upon his Expulsion of the *Tarquins*, greater than that which now danc'd in the Heart of a poor Actor, who from an injur'd Labourer, unpaid his Hire, had made himself, without Guilt, a legal Menager of his own Fortune? Let the Grave, and Great contemn, or yawn at these low Conceits, but let me be happy, in the Enjoyment of them! To this Hour my Memory runs o'er that pleasing Prospect of Life past, with little less Delight, than when I was first, in the real Possession of it. This is the natural Temper of my Mind, which my Acquaintance are frequently Witnesses of: And as this was all the Ambition, Providence had made my obscure Condition capable of, I am thankful, that Means were given me to enjoy the Fruits of it.

——— *Hoc est  
Vivere bis, vitâ posse priore frui.*

Something like the Meaning of this, the less learned Reader may find in my Title Page.

C H A P.









C H A P. XIV.

*The Stage, in its highest Prosperity. The Menagers not without Errors. Of what Kind. Cato first acted. What brought it to the Stage. The Company go to Oxford. Their Success, and different Auditors there. Booth made a Sharer. Dogget objects to him. Quits the Stage upon his Admittance. That not his true Reason. What was. Dogget's Theatrical Character.*

**N**otwithstanding the Menaging Actors were, now, in a happier Situation, than their utmost Pretensions could have expected; yet it is not to be suppos'd, but wiser Men might have mended it. As we could not all govern our selves, there were Seasons, when we were not all fit to govern others. Our Passions, and our Interest drew not always the same way. *Self*, had a great Sway in our Debates: We had our Partialities; our Prejudices; our Favourites of less Merit; and our Jealousies of those who came too near us; Frailties, which Societies of higher Consideration, while they are compos'd of Men, will not always be free from. To have been constantly capable of Unanimity, had been a Blessing too great for our Station: One Mind, among three People, were to have had three Masters,

Masters, to one Servant; but when that one Servant is called three different ways, at the same time, whose Business is to be done first? For my own Part, I was forced, almost all my Life, to give up my Share of him. And if I could, by Art, or Persuasion, hinder others from making, what I thought, a wrong use of their Power, it was the All, and utmost I desired. Yet whatever might be our Personal Errors, I shall think I have no Right to speak of them farther, than where the Publick Entertainment was affected by them. If therefore, among so many, some particular Actors were remarkable in any part of their private Lives, that might sometimes make the World merry without Doors; I hope my laughing Friends will excuse me, if I do not so far comply, with their Desires, or Curiosity, as to give them a Place, in my History. I can only recommend such Anecdotes to the Amusement, of a Noble Person, who (in case I conceal them) does me the flattering Honour, to threaten my Work, with a Supplement. 'Tis enough for me, that such Actors had their Merits, to the Publick: Let those recite their Imperfections, who are themselves without them: It is my Misfortune not to have that Qualification. Let us see, then (whatever was amiss in it) how our Administration went forward.

When we were first invested, with this Power; the Joy of our so unexpectedly coming into it, kept us, for some time, in Amity,  
and







and Good-Humour, with one another: And the Pleasure of reforming the many false Measures, Absurdities, and Abuses, that, like Weeds, had suck'd up the due Nourishment from the Fruits of the Theatre, gave us, as yet, no leisure, for private Dissentions. Our daily Receipts exceeded our Imagination: And we seldom met, as a Board, to settle our weekly Accounts, without the Satisfaction of Joint-Heirs, just in Possession of an unexpected Estate, that had been distantly intail'd upon them. Such a sudden Change of our Condition, it may be imagin'd, could not but throw out of us a new Spirit, in almost every Play we appear'd in: Nor did we ever sink into that common Negligence, which is apt to follow Good-fortune: Industry, we knew, was the Life of our Business; that it not only conceal'd Faults, but was of equal Value to greater Talents without it; which the Decadence once of *Betterton's* Company in *Lincoln's-Inn Fields*, had lately shewn us a Proof of.

This then was that happy Period, when both Actors and Menagers were in their highest Enjoyment of general Content, and Prosperity. Now it was that the politer World too, by their decent Attention, their sensible Taste, and their generous Encouragements to Authors, and Actors, once more saw, that the Stage, under a due Regulation, was capable of being what the wisest Ages thought it *might* be, The most rational Scheme, that Human



Wit could form, to dissipate, with Innocence, the Cares of Life; to allure even the Turbulent, or Ill-disposed from worse Meditations, and to give the leisure Hours of Business, and Virtue, an instructive Recreation.

If this grave Assertion is less recommended, by falling from the Pen of a Comedian; I must appeal, for the Truth of it, to the Tragedy of *Cato*, which was first acted in 1712. I submit to the Judgment of those, who were then the sensible Spectators of it, if the Success, and Merit of that Play, was not an Evidence of every Article of that Value, which I have given to a decent Theatre? But (as I was observing) it could not be expected the Summer Days, I am speaking of, could be the constant Weather of the Year; we had our clouded Hours, as well as our sun-shine, and were not always in the same Good-Humour with one another: Fire, Air, and Water, could not be more vexatiously opposite, than the different Tempers of the Three Menagers, though they might equally have their useful, as well as their destructive Qualities. How variously these Elements, in our several Dispositions, operated, may be judged from the following single Instance, as well as a thousand others; which if they were all to be told, might possibly make my Reader wish I had forgot them.

Much about this time, then, there came over from *Dublin* Theatre two uncelebrated Actors, to pick up a few Pence among us, in the  
Winter,



1715 January 22<sup>d</sup>. Mr Evans. "from Ireland" made his first  
appearance at Drury Lane Theatre. as the King in Hamlet.

— — — 24<sup>th</sup>. Mr Ebington. "from Ireland" made his first  
appearance at Drury Lane Theatre. as Cassius in Julius Caesar.  
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Winter, as *Wilks* had a Year, or two before, done on their side the Water, in the Summer. But it was not so clear to *Dogget*, and myself, that it was in their Power, to do us the same Service in *Drury-Lane*, as *Wilks* might have done them in *Dublin*. However *Wilks* was so much a Man of Honour, that he scorned to be outdone in the least Point of it, let the Cost be what it would, to his Fellow-Menagers, who had no particular Accounts of Honour open with them. To acquit himself therefore with a better Grace, *Wilks* so order'd it, that his *Hibernian* Friends were got upon our Stage, before any other Menager had well heard of their Arrival. This so generous Dispatch of their Affair, gave *Wilks* a very good Chance of convincing his Friends, that Himself was sole Master of the Masters of the Company. Here now, the different Elements in our Tempers began to work with us. While *Wilks* was only animated by a grateful Hospitality to his Friends, *Dogget* was ruffled into a Storm, and look'd upon this Generosity, as so much Insult, and Injustice upon himself, and the Fraternity. During this Disorder, I stood by, a seeming quiet Passenger, and, since talking to the Winds, I knew, could be to no great Purpose, (whatever Weakness it might be call'd) could not help smiling, to observe with what officious Ease, and Delight, *Wilks* was treating his Friends at our Expence, who were scarce acquainted with them: For, it seems, all this was to end in

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their having a Benefit-Play, in the Height of the Season, for the unprofitable Service they had done us, without our Consent, or Desire to employ them. Upon this *Dogget* bounc'd; and grew almost as untractable as *Wilks* himself. Here, again, I was forc'd to clap my Patience to the Helm, to weather this difficult Point between them: Applying myself therefore to the Person, I imagin'd was most likely to hear me, I desired *Dogget*, " to consider, that I must naturally, be as much  
" hurt, by this vain, and over-bearing Behaviour in *Wilks*, as he could be; and that  
" tho' it was true, these Actors had no Pretence, to the Favour design'd them; yet  
" we could not say they had done us any  
" farther Harm, than letting the Town see, the Parts they had been shewn in, had  
" been better done by those, to whom they properly belong'd: Yet as we had greatly  
" profited, by the extraordinary Labour of *Wilks*, who acted long Parts almost  
" every Day, and at least twice to *Dogget's* once; and that I granted it might not  
" be so much his Consideration of our common Interest, as his Fondness for Applause,  
" that set him to Work; yet even that Vanity, if he supposed it such, had its Merit  
" to us; and as we had found our Account in it, it would be Folly upon a Punctilio, to  
" tempt the Rashness of a Man, who was capable to undo all he had done, by any  
" Act of Extravagance, that might fly into  
" his







“ his Head : That admitting this Benefit  
“ might be some little Loss to us, yet to break  
“ with him upon it, could not but be ten  
“ times of worse Consequence, than our over-  
“ looking his disagreeable manner of making  
“ the Demand upon us.

Though, I found, this had made *Dogget* drop the Severity of his Features, yet he endeavoured still to seem uneasy, by his starting a new Objection, which was, That we could not be sure even of the Charge, they were to pay for it: For *Wilks*, said he, you know will go any Lengths, to make it a good Day, to them, and may whisper the Door-keepers, to give them the Ready-money taken, and return the Account, in such Tickets only, as these Actors, have not themselves disposed of. To make this easy too, I gave him my Word, to be answerable for the Charge, myself. Upon this he acceded, and accordingly they had the Benefit-Play. But so it happen'd (whether as *Dogget* had suspected, or not, I cannot say) the Ready-money receiv'd, fell Ten Pounds short of the Sum, they had agreed to pay for it. Upon the *Saturday* following, (the Day on which we constantly made up our Accounts) I went early to the Office, and inquired, if the Ten Pounds had yet been paid in; but not hearing that one Shilling of it had found its way thither, I immediately supply'd the Sum out of my own Pocket, and directed the Treasurer to charge it received from me, in the deficient Receipt of

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the Benefit-Day. Here, now, it might be imagined, all this silly Matter was accommodated, and that no one could so properly say, he was aggrieved, as myself: But let us observe what the Consequence says---why, the Effect of my insolent interposing honesty prov'd to be this: That the Party most oblig'd, was the most offended; and the Offence was imputed to me, who had been Ten Pounds out of Pocket, to be able to commit it: For when *Wilks* found, in the Account, how spitefully the Ten Pounds had been paid in, he took me aside into the adjacent Stone-Passage, and with some Warmth ask'd me, What I meant by pretending to pay in this Ten Pounds? And that, for his part, he did not understand such Treatment. To which I reply'd, That tho' I was amaz'd, at his thinking himself ill-treated, I would give him a plain, justifiable Answer.---- That I had given my Word to *Dogget*, the Charge of the Benefit should be fully paid, and since his Friends had neglected it, I found myself bound to make it good. Upon which he told me, I was mistaken, if I thought, he did not see into the bottom of all this--- That *Dogget*, and I, were always endeavouring to thwart, and make him uneasy; but he was able to stand upon his own Legs, and we should find he would not be used so: That he took this Payment of the Ten Pounds, as an Insult upon him, and a Slight to his Friends; but rather than suffer it, he would tear the whole Business to pieces: That I knew it was in his Power to do it; and





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and if he could not do a civil thing to a Friend, without all this senseless Rout about it, he could be received in *Ireland* upon his own Terms, and could as easily mend a Company there, as he had done here: That if he were gone, *Dogget* and I would not be able to keep the Doors open a Week, and, by G---, he would not be a Drudge for nothing. As I knew all this was but the Foam of the high Value he had set upon himself, I thought it not amiss, to seem a little silently concerned, for the helpless Condition, to which his Resentment of the Injury I have related, was going to reduce us: For I knew I had a Friend, in his Heart, that, if I gave him a little time to cool, would soon bring him to Reason: The sweet Morfel of a Thousand Pounds a Year, was not to be met with at every Table, and might tempt a nicer Palate than his own to swallow it, when he was not out of Humour. This I knew would always be of weight with him, when the best Arguments I could use, would be of none. I therefore gave him no farther Provocation, than by gravely telling him, We all had it in our Power to do one another a Mischief; but I believed none of us much cared to hurt ourselves; that if he was not of my Opinion, it would not be in my Power, to hinder whatever new Scheme, he might resolve upon; that *London* would always have a Play-house, and I should have some Chance in it, tho' it might not be so good as it had been; that he might be sure, if I had thought my paying in the



Ten Pounds could have been so ill received; I should have been glad to have saved it. Upon this he seem'd to mutter something to himself, and walk'd off, as if he had a mind to be alone. I took the Occasion, and return'd to *Dogget*, to finish our Accounts. In about six Minutes *Wilks* came in, to us; not in the best Humour, it may be imagined; yet not in so ill a one, but that he took his Share of the Ten Pounds, without shewing the least Contempt of it; which, had he been proud enough to have refused, or to have paid in himself, I might have thought, he intended to make good his Menaces, and that the Injury I had done him would never have been forgiven; but, it seems, we had different ways of thinking.

Of this kind, more or less delightful, was the Life I led, with this impatient Man, for full twenty Years. *Dogget*, as we shall find, could not hold it so long; but as he had more Money than I, he had not Occasion for so much Philosophy. And thus were our Theatrical Affairs frequently disconcerted, by this irascible Commander, this *Achilles* of our Confederacy; who, I may be bold to say, came very little short of the Spirit *Horace* gives to that Hero in his---

*Impiger, iracundus, inexorabilis, acer.*

This, then, is one of those Personal Anecdotes of our Variances, which, as our publick Performances were affected by it, could not, with regard to Truth, and Justice, be omitted.

From



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From this time to the Year 1712, my Memory (from which Repository alone, every Article of what I write is collected) has nothing worth mentioning, 'till the first acting of the Tragedy of *Cato*. As to the Play itself, it might be enough to say, That the Author, and the Actors had their different Hopes of Fame, and Profit, amply answer'd by the Performance; but as its Success was attended with remarkable Consequences, it may not be amiss to trace it, from its several Years Concealment, in the Closet, to the Stage.

In 1703, nine Years before it was acted, I had the Pleasure of reading the first four Acts (which was all of it then written) privately with Sir *Richard Steele*: It may be needless, to say it was impossible to lay them out of my Hand, 'till I had gone thro' them; or to dwell upon the Delight, his Friendship to the Author receiv'd, upon my being so warmly pleas'd with them: But my Satisfaction was as highly disappointed, when he told me, Whatever Spirit Mr. *Addison* had shewn in his writing it, he doubted, he would never have Courage enough, to let his *Cato* stand the Censure of an *English* Audience; that it had only been the Amusement of his leisure Hours in *Italy*, and was never intended for the Stage. This Poetical Diffidence Sir *Richard* himself spoke of with some Concern, and in the Transport of his Imagination, could not help saying, *Good God! what a Part would Betterton make of Cato!* But this was seven Years  
29 M 35 before

before *Betterton* died, and when *Booth* (who afterwards made his Fortune by acting it) was in his Theatrical Minority. In the latter end of Queen *Anne's* Reign, when our National Politicks had changed Hands; the Friends of Mr. *Addison*, then thought it a proper time to animate the Publick with the Sentiments of *Cato*; in a word, their Importunities were too warm, to be resisted; and it was no sooner finish'd, than hurried to the Stage, in *April* 1712, at a time when three Days a Week were usually appointed for the Benefit Plays of particular Actors: But a Work of that critical Importance, was to make its way, through all private Considerations; nor could it possibly give place to a Custom, which the Breach of could very little prejudice the Benefits, that on so unavoidable an Occasion, were (in part, tho' not wholly) postpon'd; it was therefore (*Mondays* excepted) acted every Day for a Month to constantly crowded Houses. As the Author had made us a Present of whatever Profits he might have claim'd from it, we thought our selves oblig'd, to spare no Cost, in the proper Decorations of it. Its coming so late in the Season, to the Stage, prov'd of particular Advantage, to the sharing Actors; because the Harvest of our annual Gains was generally over, before the middle of *March*; many select Audiences being then, usually reserv'd, in favour to the Benefits of private Actors; which fixt Engagements naturally abated the Receipts of the Days, before  
and



JOSEPH ADDISON.

*Published by E. Evans, L. G<sup>o</sup> Queen Street, Holborn.*



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Providence  
March 11th 1855  
Superior Court

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and after them: But this unexpected After-crop of *Cato*, largely supplied to us, those Deficiencies; and was almost equal to two fruitful Seasons, in the same Year; at the Close of which, the three menaging Actors found themselves, each a Gainer of thirteen hundred, and fifty Pounds: But to return to the first Reception of this Play from the Publick.

Although *Cato* seems plainly written upon what are called *Whig* Principles; yet the *Torys* of that time had Sense enough not to take it, as the least Reflection, upon their Administration; but, on the contrary, they seem'd to brandish, and vaunt their Approbation of every Sentiment in favour of Liberty, which by a publick Act of their Generosity, was carried so high, that one Day, while the Play was acting, they collected fifty Guineas in the Boxes, and made a Present of them to *Booth*, with this Compliment----- *For his honest Opposition to a perpetual Dictator; and his dying so bravely, in the Cause of Liberty*: What was insinuated, by any Part of these Words, is not my Affair; but so publick a Reward had the Appearance of a laudable Spirit, which only such a Play, as *Cato*, could have inspired; nor could *Booth* be blam'd, if upon so particular a Distinction of his Merit, he began himself to set more Value upon it: How far he might carry it, in making use of the Favour he stood in with a certain Nobleman, then in Power, at Court, was not difficult to penetrate; and indeed, ought always to have been

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*Lord Bolingbroke.*

been expected by the menacing Actors: For which of them (making the Case every way his own) could with such Advantages, have contented himself, in the humble Station of an hired Actor? But let us see how the Menagers stood severally affected, upon this Occasion.

*Dogget*, who expected, though he fear'd not, the Attempt of what after happen'd, imagin'd he had thought of an Expedient to prevent it: And to cover his Design with all the Art of a Statesman, he insinuated to us (for he was a staunch *Whig*) that this Present of fifty Guineas, was a sort of a *Tory* Triumph, which they had no Pretence to; and that for his Part, he could not bear, that so redoubted a Champion for Liberty, as *Cato*, should be bought off, to the Cause of a Contrary Party: He therefore, in the seeming Zeal of his Heart, propos'd, that the Menagers themselves should make the same Present to *Booth*, which had been made him, from the Boxes, the Day before. This, he said, would recommend the Equality, and liberal Spirit of our Menagement, to the Town, and might be a Means, to secure *Booth* more firmly in our Interest; it never having been known, that the Skill of the best Actor had receiv'd so round a Reward, or Gratuity, in one Day, before. *Wilks*, who wanted nothing but Abilities to be as cunning as *Dogget*, was so charm'd with the Proposal, that he long'd that Moment, to make *Booth* the Present, with his own Hands; and







and though he knew he had no Right to do it, without my Consent, had no Patience to ask it; upon which I turned to *Dogget*, with a cold Smile, and told him, that if *Booth* could be purchas'd, at so cheap a Rate, it would be one of the best Proofs of his Oeconomy, we had ever been beholden to: I therefore desired we might have a little Patience; that our doing it too hastily might be only making sure of an Occasion to throw the fifty Guineas away; for if we should be obliged to do better for him, we could never expect, that *Booth* would think himself bound, in Honour, to refund them. This seem'd so absurd an Argument to *Wilks*, that he began with his usual Freedom of Speech to treat it, as a pitiful Evasion of their intended Generosity: But *Dogget*, who was not so wide of my Meaning, clapping his Hand upon mine, said, with an Air of Security, O! don't trouble yourself! there must be two Words to that Bargain; let me alone to menage that Matter. *Wilks*, upon this dark Discourse, grew uneasy, as if there were some Secret between us, that he was to be left out of. Therefore, to avoid the Shock of his Intemperance, I was reduc'd to tell him, that it was my Opinion, that *Booth* would never be made easy, by any thing we could do for him, 'till he had a Share, in the Profits, and Menagement; and that, as he did not want Friends to assist him, whatever his Merit might be before, every one would think, since his acting of *Cato*, he had



now enough to back his Pretensions to it. To which *Dogget* reply'd, that nobody could think his Merit was slighted by so handsome a Present, as fifty Guineas; and that for his farther Pretensions, whatever the License might avail, our Property of House, Scenes, and Cloaths were our own, and not in the Power of the Crown to dispose of. To conclude, my Objections, that the Money would be only thrown away, &c. were over-rul'd, and the same Night *Booth* had the fifty Guineas, which he receiv'd with a Thankfulness, that made *Wilks*, and *Dogget* perfectly easy; insomuch that they seem'd, for some time, to triumph in their Conduct, and often endeavour'd to laugh my Jealousy out of Countenance: But in the following Winter, the Game happen'd to take a different Turn; and then, if it had been a laughing Matter, I had as strong an Occasion to smile at their former Security. But before I make an End of this Matter, I cannot pass over the good Fortune of the Company, that followed us, to the Act at *Oxford*, which was held in the intervening Summer: Perhaps too, a short View of the Stage, in that different Situation, may not be unacceptable to the Curious.

After the Restoration of King *Charles*, before the *Cavalier*, and *Round-head* Parties, under their new Denomination of *Whig*, and *Tory*, began again to be politically troublesome, publick Acts at *Oxford* (as I find by the Date of several Prologues written by *Dryden*, for  
Hart

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JAMES II.



*Hart* on those Occasions) had been more frequently held, than in later Reigns. Whether the same Party-Dissentions may have occasion'd the Discontinuance of them, is a Speculation, not necessary to be enter'd into. But these Academical Jubilees have usually been look'd upon as a kind of congratulatory Compliment, to the Accession of every new Prince, to the Throne, and generally, as such have attended them. King *James*, notwithstanding his Religion, had the Honour of it; at which the Players, as usual, assisted. This I have only mention'd, to give the Reader a Theatrical Anecdote of a Liberty, which *Tony Leigh* the Comedian took with the Character of the well known *Obadiab Walker*, then Head of *University College*, who, in that Prince's Reign, had turn'd *Roman Catholick*: The Circumstance is this.

In the latter End of the Comedy call'd the *Committee*, *Leigh*, who acted the Part of *Teague*, hauling in *Obadiab*, with an Halter about his Neck, whom, according to his written Part, he was to threaten to hang, for no better Reason than his refusing to drink the King's Health, (but here *Leigh*) to justify his Purpose, with a stronger Provocation, put himself into a more, than ordinary Heat, with his Captive *Obadiab*, which having heightened his Master's Curiosity, to know what *Obadiab* had done to deserve such Usage, *Leigh*, folding his Arms, with a ridiculous Stare of Astonishment, reply'd.--- Upon my Shoule, he has shange his  
29 MA 55 Religion.

*Religion.* As the Merit of this Jest lay chiefly in the Auditors sudden Application of it, to the *Obadiab* of *Oxford*, it was received with all the Triumph of Applause, which the Zeal of a different Religion could inspire. But *Leigh* was given to understand, that the King was highly displeased at it, inasmuch as it had shewn him, that the University was in a Temper to make a Jest of his Profelyte. But to return to the Conduct of our own Affairs there, in 1712.

It had been a Custom for the Comedians, while at *Oxford*, to act twice a Day; the first Play ending every Morning, before the College Hours of dining, and the other never to break into the time of shutting their Gates in the Evening. This extraordinary Labour gave all the hired Actors a Title to double Pay; which, at the Act, in King *William's* Time, I had myself accordingly received there. But the present Menagers considering, that by acting only once a Day, their Spirits might be fresher for every single Performance, and that by this Means, they might be able to fill up the Term of their Residence, without the Repetition of their best, and strongest Plays; and as their Theatre was contrived to hold a full third more, than the usual Form of it had done, one House well fill'd, might answer the Profits of two but moderately taken up: Being enabled too, by their late Success, at *London*, to make the Journey pleasant, and profitable to the rest of their Society, they resolved to continue to them,  
their

This man, a native of Yorkshire, obtained his education in University College, Oxford, of which he rose to be Master, but was displaced at the Revolution, for his attachment to Catholicism, which he had previously embraced with a view to Court favour. Radcliffe, the Court Physician, who had been his Scholar, received him into his house, where he died in 1698.



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their double Pay, notwithstanding this new Abatement of half their Labour. This Conduct of the Menagers more than answer'd their Intention, which was rather to get nothing themselves, than not let their Fraternity be the better for the Expedition. Thus they laid an Obligation, upon their Company, and were themselves considerably, though unexpected, Gainers by it. But my chief Reason for bringing the Reader to *Oxford*, was to shew the different Taste of Plays there, from that which prevail'd at *London*. A great deal of that false, flashy Wit, and forc'd Humour, which had been the Delight of our Metropolitan Multitude, was only rated there at its bare, intrinsic Value; Applause was not to be purchased there, but by the true Sterling, the *Sal Atticum* of a Genius; unless where the Skill of the Actor pass'd it upon them, with some extraordinary Strokes of Nature. *Shakespeare*, and *Johnson* had, there, a sort of classical Authority; for whose masterly Scenes they seem'd to have as implicit a Reverence, as formerly, for the Ethicks of *Aristotle*; and were as incapable of allowing Moderns to be their Competitors, as of changing their Academical Habits for gaudy Colours, or Embroidery. Whatever Merit, therefore, some few of our more politely-written Comedies might pretend to, they had not the same Effect upon the Imagination there, nor were received with that extraordinary Applause, they had met with, from the People of Mode, and Pleasure, in *London*; whose vain

C c 29 MA 55 Accom-

Accomplishments did not dislike themselves, in the Glass, that was held to them: The elegant Follies of higher Life, were not, at *Oxford*, among their Acquaintance, and consequently might not be so good Company, to a learned Audience, as Nature, in her plain Dress, and unornamented, in her Pursuits and Inclinations, seem'd to be.

The only distinguish'd Merit, allow'd to any modern Writer, was to the Author of *Cato*, which Play being the Flower of a Plant, raised in that learned Garden, (for there Mr. *Addison* had his Education) what Favour may we not suppose was due to him, from an Audience of Brethren, who from that local Relation to him, might naturally have a warmer Pleasure, in their Benevolence to his Fame? But not to give more Weight to this imaginary Circumstance, than it may bear, the Fact was, that on our first Day of acting it, our House was, in a manner, invested; and Entrance demanded by twelve a Clock at Noon, and before one, it was not wide enough for many, who came too late for Places. The same Crowds continued for three Days together, (an uncommon Curiosity in that Place) and the Death of *Cato* triumph'd over the Injuries of *Cæsar*, every where. To conclude, our Reception at *Oxford*, whatever our Merit might be, exceeded our Expectation. At our taking Leave, we had the Thanks of the Vice-Chancellor, for the Decency, and Order, observ'd by our whole Society; an Honour which had  
not





Momus prates on and rails against the Stage

As burning scandals to Religious Ages

Let him rail on for Bread, and wadded ends

And wriggle in amongst John Belwin's friends

Payne's Historiaster of its raucous gleam

And find out Byron in a harmless scene

Who for Religious chief supports are held

They that pull down the Church, are they that build

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| Heraclitus Rides August 1<sup>st</sup> 1703. |

not always been paid, upon the same Occasions; for at the Act, in King *William's* Time, I remember some Pranks of a different Nature had been complain'd of. Our Receipts had not only enabled us (as I have observ'd) to double the Pay of every Actor, but to afford out of them, towards the Repair of St. *Mary's* Church, the Contribution of fifty Pounds: Besides which, each of the three Menagers had to his respective Share, clear of all Charges, one hundred and fifty more, for his one and twenty Day's Labour; which being added to his thirteen hundred, and fifty, shared in the Winter preceding, amounted, in the whole, to fifteen hundred; the greatest Sum ever known to have been shared, in one Year, to that Time: And to the Honour of our Auditors, here, and elsewhere be it spoken, all this was rais'd, without the Aid of those barbarous Entertainments, with which, some few Years after (upon the Re-establishment of two contending Companies) we were forc'd to disgrace the Stage, to support it.

This, therefore, is that remarkable Period, when the Stage, during my Time upon it, was the least reproachable: And it may be worth the publick Observation (if any thing I have said of it can be so) that *One* Stage may, as I have prov'd it has done, very laudably support it self, by such Spectacles only, as are fit to delight a sensible People; but the equal Prosperity of *Two* Stages has always been of a very short Duration. If therefore the Publick

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should ever recover, into the true Taste of that Time, and stick to it; the Stage must come into it, or *starve*; as whenever the general Taste is vulgar, the Stage must come down to it, to *live*. — But I ask Pardon of the Multitude, who, in all Regulations of the Stage, may expect, to be a little indulg'd, in what they like: If therefore they *will* have a May-pole, why, the Players must *give* them a May-pole; but I only speak, in case they should keep an old Custom of changing their Minds; and by their Privilege of being in the *wrong*, should take a Fancy, by way of Variety, of being in the *right* — Then, in such a Case, what I have said may appear to have been no intended Design, against their Liberty of judging, for themselves.

After our Return, from *Oxford*, *Booth* was at full Leisure, to solicit his Admission, to a Share, in the Menagement; in which he succeeded, about the Beginning of the following Winter: Accordingly a new License (recalling all former Licenses) was issued, wherein *Booth's* Name was added, to those of the other Menagers. But still, there was a Difficulty, in his Qualification, to be adjusted; what Consideration he should allow, for an equal Title to our Stock of Cloaths, Scenes, &c. without which, the License was of no more use, than the Stock was without the License; or, at least, if there were any Difference, the former Menagers seem'd to have the Advantage, in it; the Stock being intirely theirs, and three Parts in four of  
the







the License; for *Collier*, though now but a fifth Menager, still insisted on his former Appointment of 700*l.* a Year; which, in Equity ought certainly to have been proportionably abated: But Court-Favour was not always measur'd by *that* Yard; *Collier's* Matter was soon out of the Question; his Pretensions were too visible, to be contested; but the Affair of *Booth* was not so clear a Point: The Lord Chamberlain, therefore, only recommended it, to be adjusted among our selves; which, to say the Truth, at that Time, was a greater Indulgence than I expected. Let us see, then, how this critical Case was handled.

*Wilks* was of Opinion, that to set a good round Value upon our Stock, was the only way, to come near an Equivalent, for the Diminution of our Shares, which the Admission of *Booth* must occasion: But *Dogget* insisted, that he had no mind to dispose of any Part of his Property, and therefore would set no Price upon it at all. Though I allow'd, that Both these Opinions might be grounded on a good deal of Equity, yet I was not sure that either of them was practicable; and therefore told them, that when they could Both agree, which of them could be made so, they might rely on my Consent, in any Shape. In the mean time, I desired they would consider, that as our License subsisted only during Pleasure, we could not pretend, that the Queen might not recall, or alter it: But that to speak out, without mincing the matter on either Side, the Truth

was plainly this: That *Booth* had a manifest Merit, as an Actor; and as he was not supposed to be a *Whig*, it was as evident, that a good deal for that Reason, a Secretary of State had taken him into his Protection, which I was afraid the weak Pretence of our invaded Property, would not be able to contend with: That his having signaliz'd himself, in the Character of *Cato* (whose Principles the *Tories* had affected to have taken, into their own Possession) was a very popular Pretence of making him free of the Stage, by advancing him, to the Profits of it. And, as we had seen, that the Stage was frequently treated, as if it was not suppos'd, to have any Property at all; this Favour intended to *Booth* was thought a right Occasion, to avow that Opinion, by disposing of its Property, at Pleasure: But be that, as it might, I own'd, it was not so much my Apprehensions of what the *Court* might do, that sway'd me, into an Accommodation with *Booth*, as what the *Town*, (in whose Favour he now apparently stood) might think ought to be done: That there might be more danger in contesting their arbitrary Will, and Pleasure, than in disputing this less terrible Strain of the Prerogative. That if *Booth* were only impos'd upon us, from his Merit to the *Court*, we were then, in the Condition of other Subjects: Then, indeed, Law, Right, and Possession, might have a tolerable Tug, for our Property: But as the *Town* would always look upon his Merit to *them*, in a stronger Light,







Light, and be Judges of it themselves, it would be a weak, and idle Endeavour, in us, not to sail with the Stream, when we might possibly make a Merit of our cheerfully admitting him: That though his former Opposition to our Interest, might, between Man and Man, a good deal justify our not making an earlier Friend of him; yet that was a Disobligation, out of the Town's Regard, and consequently would be of no weight, against so approv'd an Actor's being preferr'd. But all this, notwithstanding, if they could both agree, in a different Opinion, I would, at the Hazard of any Consequence, be guided by it.

Here, now, will be shewn another Instance of our different Tempers: *Dogget* (who in all Matters, that concern'd our common Weal, and Interest, little regarded our Opinion, and, even to an Obstinacy, walked by his own) look'd only out of Humour, at what I had said, and without thinking himself oblig'd to give any Reason for it, declar'd, he would maintain his Property. *Wilks*, (who, upon the same Occasions, was as remarkably ductile, as when his Superiority on the Stage, was in question, he was assuming, and intractable, said, for his Part, provided our Business of acting was not interrupted, he did not care what we did: But, in short, he was for playing on, come what would of it. This last Part of his Declaration I did not dislike, and therefore I desir'd, we might all enter into an

immediate Treaty with *Booth*, upon the Terms of his Admission. *Dogget* still sullenly reply'd, that he had no Occasion, to enter into any Treaty. *Wilks* then, to soften him, propos'd, that, if I liked it, *Dogget* might undertake it himself. I agreed. No! he would not be concern'd in it. I then offer'd the same Trust to *Wilks*, if *Dogget* approv'd of it. *Wilks* said, he was not good at making of Bargains, but if I was willing, he would rather leave it to me. *Dogget*, at this, rose up, and said, we might both do as we pleas'd, but that nothing but the Law, should make him part with his Property --- and so went out of the Room. After which he never came among us more, either as an Actor, or Menager.

By his having, in this abrupt manner, abdicated his Post, in our Government; what he left of it, naturally devolv'd, upon *Wilks*, and myself. However, this did not so much distress our Affair, as I have Reason to believe *Dogget* thought it would: For though, by our Indentures tripartite, we could not dispose of his Property, without his Consent: Yet those Indentures could not oblige us to fast, because he had no Appetite; and if the Mill did not grind, we could have no Bread: We therefore determin'd, at any Hazard, to keep our Business still going, and that our safest way would be, to make the best Bargain we could with *Booth*; one Article of which was to be, That *Booth* should stand equally answerable with us, to *Dogget*, for the Consequence; To which  
*Booth*



It appears from the Bills. that Booth's name was not inserted  
in the License, when the Theatre opened for this Season / 1713 - 14. /

— Dogget acted S<sup>r</sup> Tristram brush on November 11<sup>th</sup> and probably  
Hob. on the 20<sup>th</sup> — there can scarcely be a doubt, but that he had  
left the stage on December 10<sup>th</sup> when Johnson played Savit —  
Dogget returned to the stage for three nights in 1717.

| Genest. |

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*Booth* made no Objection, and the rest of his Agreement, was to allow us Six Hundred Pounds for his Share, in our Property, which was to be paid by such Sums as should arise from half his Profits of Acting, 'till the whole was discharg'd: Yet so cautious were we in this Affair, that this Agreement was only Verbal on our Part, tho' written, and sign'd by *Booth*, as what intirely contented him: However, Bond and Judgment, could not have made it more secure, to him; for he had his Share, and was able to discharge the Incumbrance upon it, by his Income of that Year only. Let us see what *Dogget* did in this Affair, after he had left us.

Might it not be imagin'd, that *Wilks*, and Myself, by having made this Matter easy to *Booth*, should have deserv'd the Approbation at least, if not the Favour of the Court, that had exerted so much Power to prefer him? But shall I be believed, when I affirm, that *Dogget*, who had so strongly oppos'd the Court, in his Admission to a Share, was very near getting the better of us both, upon that Account, and for some time appeared to have more Favour there, than either of us? Let me tell out my Story, and then think what you please of it.

*Dogget*, who was equally oblig'd, with us, to act, upon the Stage, as to assist, in the Management of it, tho' he had refus'd to do either, still demanded of us his whole Share of the Profits, without considering what Part of them



*Booth* might pretend to, from our late Concessions. After many fruitless Endeavours to bring him back, to us; *Booth* join'd with us in making him an Offer of half a Share, if he had a mind totally to quit the Stage, and make it a *Sine-cure*. No! he wanted the whole, and to fit still himself, while we (if we pleased) might work for him, or let it alone, and none of us all, neither he, nor we, be the better for it. What we imagin'd encourag'd him to hold us at this short Defiance, was, that he had laid up enough to live upon, without the Stage (for he was one of those close Oeconomists, whom Prodigals call a Miser) and therefore partly from an Inclination, as an invincible *Whig*, to signalize himself in defence of his Property, and as much presuming that our Necessities would oblige us to come to his own Terms, he was determin'd (even against the Opinion of his Friends) to make no other Peace, with us. But not being able, by this inflexible Perseverance, to have his wicked Will of us, he was resolv'd to go to the Fountain-head of his own Distress, and try, if from thence, he could turn the Current against us. He appeal'd to the Vice-Chamberlain, to whose Direction, the adjusting of all these Theatrical Difficulties, was then committed: But there, I dare say, the Reader does not expect he should meet with much Favour: However, be that as it may; for whether any regard was had, to his having some Thousands, in his Pocket; or that he was consider'd, as a Man, who would, or could



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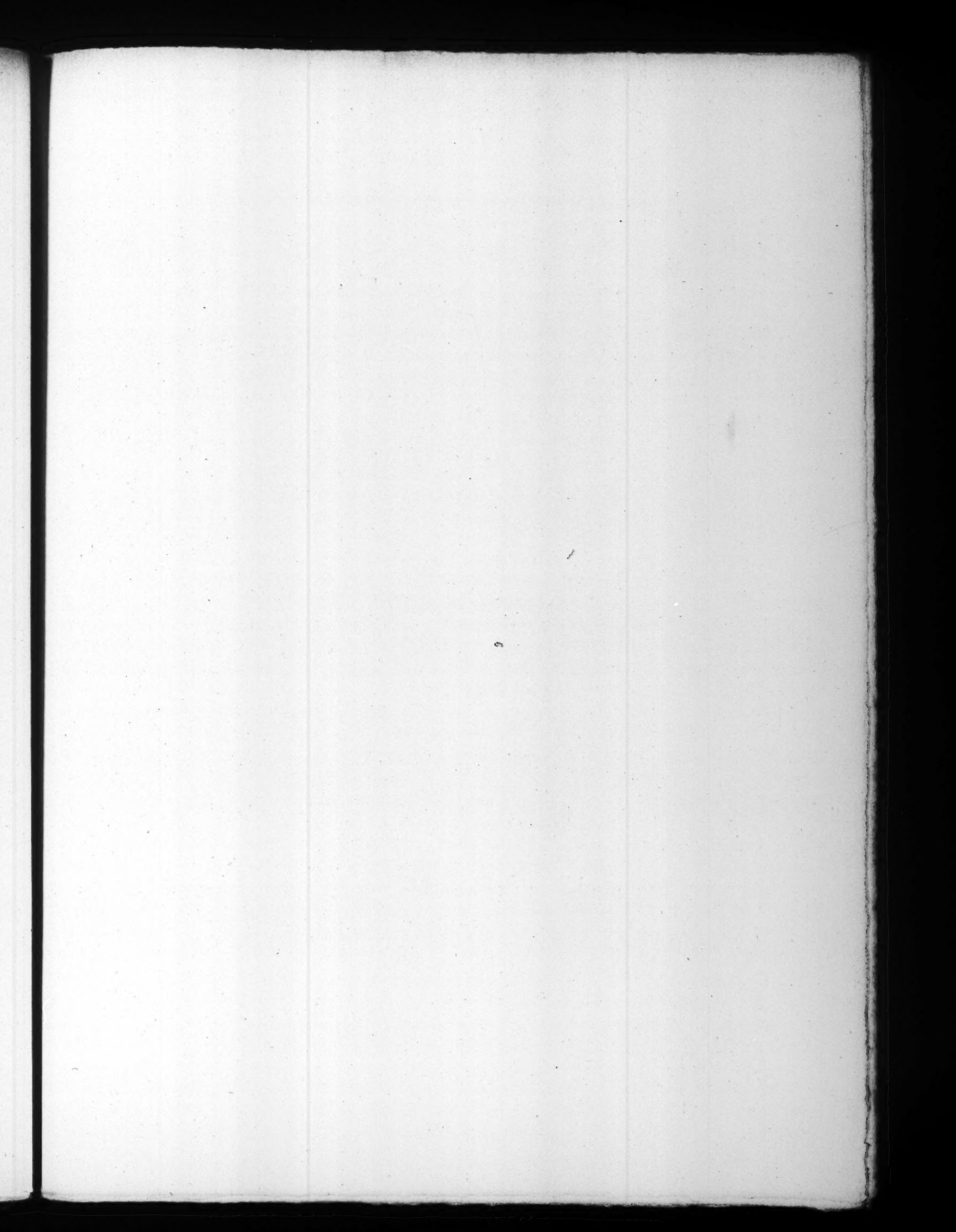
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could make more Noise, in the Matter, than Courtiers might care for: Or what Charms, Spells, or Conjurations he might make use of, is all Darkneſs to me; yet ſo it was, he one way or other, play'd his part ſo well, that, in a few Days after, we received an Order, from the Vice-Chamberlain, poſitively commanding us, to pay *Dogget* his whole Share, notwithstanding, we had complain'd before of his having withdrawn himſelf from acting on the Stage, and from the Menagement of it. This I thought was a dainty Diſtinction, indeed! that *Dogget's* Deſiance of the Commands in favour of *Booth*, ſhould be rewarded with ſo ample a *Sine-cure*; and that we, for our Obedience, ſhould be condemn'd to dig in the Mine, to pay it him! This bitter Pill, I confeſs, was more than I could down with, and therefore ſoon determin'd, at all Events, never to take it. But, as I had a Man in Power to deal with, it was not my buſineſs to ſpeak out to him, or to ſet forth our Treatment, in its proper Colours. My only Doubt was, Whether I could bring *Wilks* into the ſame Sentiments (for he never car'd to litigate any thing, that did not affect his Figure upon the Stage.) But I had the good Fortune to lay our Condition, in ſo precarious, and diſagreeable a Light to him, if we ſubmitted to this Order, that he ſir'd, before I could get thro' half the Conſequences of it; and I began now to find it more difficult, to keep him within Bounds, than I had before to alarm him. I then propos'd

pos'd to him this Expedient: That we should draw up a Remonstrance, neither seeming to refuse, or comply with this Order; but to start such Objections, and perplexing Difficulties, that should make the whole impracticable: That under such Distractions, as this would raise in our Affairs, we could not be answerable to keep open our Doors, which consequently would destroy the Fruit of the Favour lately granted to *Booth*, as well as of This intended to *Dogget* himself. To this Remonstrance we received an Answer in Writing, which varied something, in the Measures, to accommodate Matters with *Dogget*. This was all I desired, when I found the Style of *Sic jubeo* was alter'd, when this formidable Power began to *parley* with us, we knew there could not be much to be fear'd, from it: For I would have remonstrated 'till I had died, rather than have yielded to the roughest, or smoothest Persuasion, that could intimidate or deceive us. By this Conduct, we made the Affair, at last, too troublesome for the Ease of a Courtier to go thro' with. For when it was consider'd, that the principal Point, the Admission of *Booth* was got over, *Dogget* was fairly left to the Law, for Relief.

Upon this Disappointment, *Dogget* accordingly preferred a Bill in *Chancery* against us. *Wilks*, who hated all Business, but that of entertaining the Publick, left the Conduct of our Cause to me; in which we had, at our first setting out, this Advantage of *Dogget*,  
that







that we had three Pockets to support our Expence, where he had but One. My first Direction to our Solicitor was, to use all possible Delay, that the Law would admit of; a Direction, that Lawyers seldom neglect; by this means we hung up our Plaintiff about two Years, in *Chancery*, 'till we were at full Leisure to come to a Hearing before the Lord-Chancellor *Cooper*; which did not happen 'till after the Accession of his late Majesty. The Issue of it was this. *Dogget* had about fourteen Days allow'd him to make his Election, whether he would return to act, as usual: But he declaring, by his Counsel, That he rather chose to quit the Stage, he was decreed Six Hundred Pounds for his Share, in our Property, with 15 *per Cent.* Interest, from the Date of the last License: Upon the Receipt of which, both Parties were to sign General-Releasees, and severally to pay their own Costs. By this Decree, *Dogget*, when his Lawyer's Bill was paid, scarce got one Year's Purchase, of what we had offer'd him without Law, which (as he surviv'd but seven Years after it) would have been an Annuity of Five Hundred Pounds, and a *Sine Cure* for Life.

Tho' there are many Persons living, who know every Article of these Facts, to be true: Yet it will be found, that the strongest of them, was not the strongest Occasion of *Dogget's* quitting the Stage. If therefore the Reader should not have Curiosity enough to know, how the Publick came to be depriv'd of so  
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valuable

valuable an Actor, let him consider, that he is not obliged to go through the rest of this Chapter, which I fairly tell him before-hand, will only be fill'd up with a few idle Anecdotes, leading to that Discovery.

After our Law-suit was ended, *Dogget*, for some few Years could scarce bear the Sight of *Wilks*, or myself; tho' (as shall be shewn) for different Reasons: Yet it was his Misfortune to meet with us almost every Day. *Button's* Coffee-house, so celebrated in the *Tatlers*, for the Good-Company, that came there, was at this time, in its highest Request. *Addison*, *Steele*, *Pope*, and several other Gentlemen of different Merit, then made it their constant *Rendezvous*. Nor could *Dogget* decline the agreeable Conversation there, tho' he was daily sure to find *Wilks*, or myself, in the same Place, to four his Share of it: For as *Wilks*, and He were differently Proud; the one rejoicing in a captious, over-bearing, valiant Pride; and the other, in a stiff, sullen, Purse-Pride, it may be easily conceiv'd, when two such Tempers met, how agreeable the Sight of one was to the other. And as *Dogget* knew, I had been the Conductor of our Defence, against his Law-suit, which had hurt him more, for the Loss he had sustain'd, in his Reputation of understanding Business, which he valued himself upon, than his Disappointment had, of getting so little by it; it was no wonder if I was intirely out of his good Graces, which I confess, I was inclin'd upon any







any reasonable Terms to have recover'd; he being of all my Theatrical Brethren, the Man I most delighted in: For when he was not in a Fit of Wisdom, or not over-concerned about his Interest, he had a great deal of entertaining Humour: I therefore, notwithstanding his Reserve, always left the Door open to our former Intimacy, if he were inclined to come into it. I never failed to give him my Hat, and, *Your Servant*, wherever I met him; neither of which he would ever return, for above a Year after; but I still persisted, in my usual Salutation, without observing, whether it was civilly received, or not. This ridiculous Silence between two Comedians, that had so lately liv'd in a constant Course of Raillery with one another, was often smil'd at, by our Acquaintance, who frequented the same Coffee-house: And one of them carried his Jest upon it so far, that when I was at some Distance from Town, he wrote me a formal Account, that *Dogget* was actually dead. After the first Surprize, his Letter gave me was over, I began to consider, that this coming from a droll Friend to both of us, might possibly be written, to extract some Merriment out of my real belief of it: In this I was not unwilling to gratify him, and returned an Answer, as if I had taken the Truth of his News for granted; and was not a little pleas'd, that I had so fair an Opportunity of speaking my Mind freely of *Dogget*, which I did, in some Favour of his Character.



Character; I excused his Faults, and was just to his Merit. His Law-suit with us, I only imputed to his having naturally deceived himself in the Justice of his Cause. What I most complain'd of was, his irreconcilable Disaffection to me, upon it, whom he could not reasonably blame, for standing in my own Defence; that not to endure me, after it, was a Reflection upon his Sense, when all our Acquaintance had been Witnesses of our former Intimacy; which my Behaviour in his Lifetime, had plainly shewn him, I had a mind to renew. But since he was now gone (however great a Churl he was to me) I was sorry my Correspondent had lost him.

This Part of my Letter, I was sure, if *Dogget's* Eyes were still open, would be shewn to him; if not, I had only writ it to no Purpose. But about a Month after, when I came to Town, I had some little Reason to imagine it had the Effect I wish'd from it: For, one Day sitting over-against him, at the same Coffee-house, where we often mixt at the same Table, tho' we never exchanged a single Syllable, he graciously extended his Hand, for a Pinch of my Snuff: As this seem'd, from him, a sort of breaking the Ice of his Temper, I took Courage upon it, to break Silence on my Side, and ask'd him how he lik'd it? To which, with a slow Hesitation, naturally assisted by the Action of his taking the Snuff, he reply'd--- *Umb! the best--- Umb!-- I have tasted a great while!----* If the Reader, who may possibly







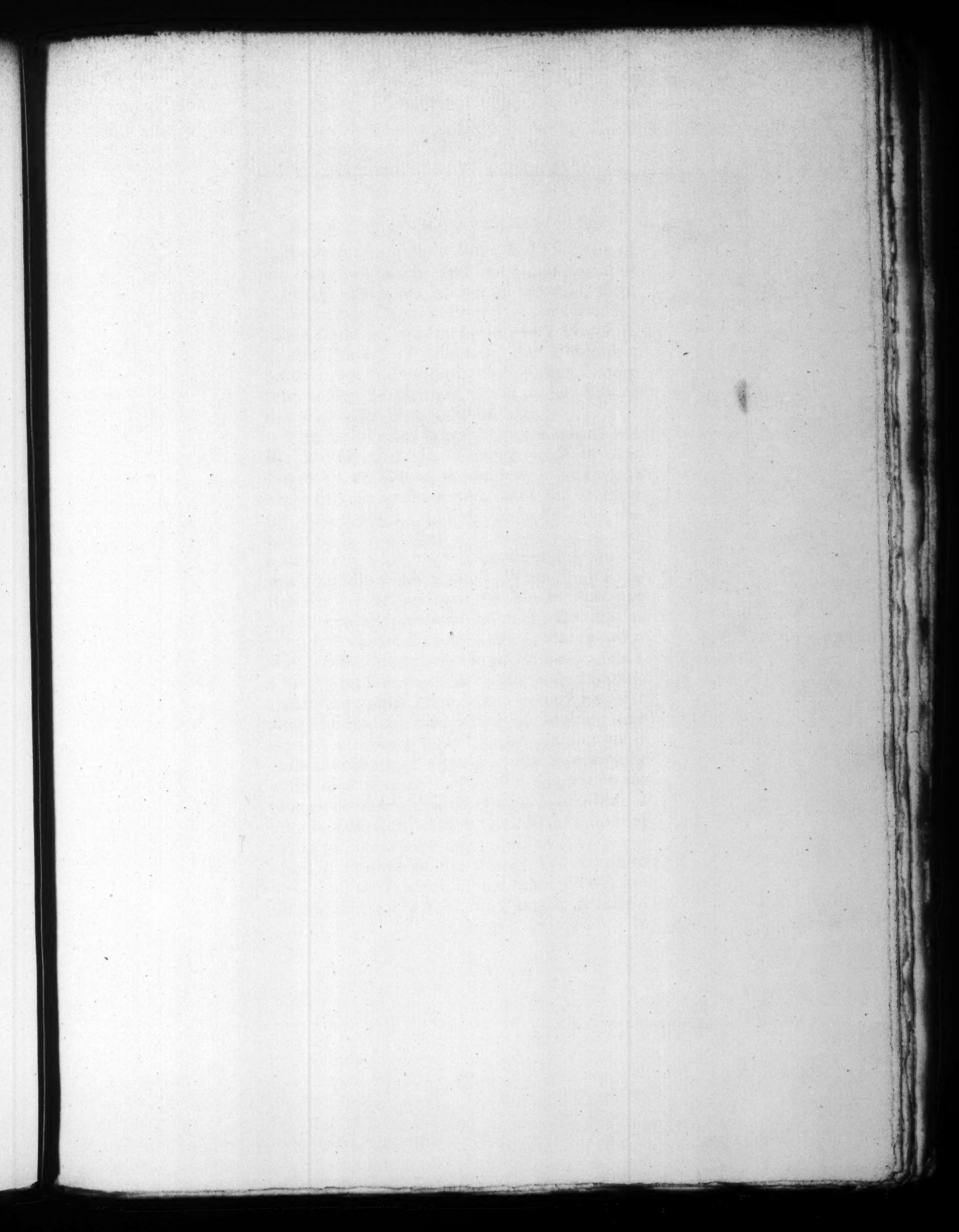
possibly think all this extremely trifling, will consider that Trifles sometimes shew Characters in as strong a Light, as Facts of more serious Importance, I am in hopes he may allow, that my Matter less needs an Excuse, than the Excuse itself does; if not, I must stand condemn'd at the end of my Story. — But let me go on.

After a few Days of these coy, Lady-like Compliances, on his Side, we grew into a more conversable Temper: At last, I took a proper Occasion, and desired he would be so frank with me, as to let me know, what was his real Dislike, or Motive, that made him throw up so good an Income, as his Share with us annually brought him in? For though by our Admission of *Booth*, it might not probably amount to so much by a Hundred, or two a Year, as formerly; yet the Remainder was too considerable, to be quarrel'd with, and was likely to continue more, than the best Actors before us, had ever got, by the Stage. And farther, to encourage him to be open, I told him, If I had done any thing, that had particularly disobligh'd him, I was ready, if he could put me in the way, to make him any Amends in my Power; if not, I desired he would be so just to himself, as to let me know the real Truth, without Reserve: But Reserve he could not, from his natural Temper, easily shake off. All he said came from him, by half Sentences, and *Inuendos*, as---No, he had not taken any thing particularly ill --- for his Part,

he was very easy, as he was; but where others were to dispose of his Property as they pleas'd --- if you had stood it out, as I did, *Booth* might have paid a better Price for it. --- You were too much afraid of the Court --- but that's all over. --- There were other things in the Playhouse. --- No Man of Spirit. --- In short, to be always pester'd, and provok'd by a trifling Wasp --- a --- vain --- shallow! --- A Man would sooner beg his Bread, than bear it. --- (Here it was easy to understand him: I therefore ask'd him, what he had to bear, that I had not my Share of?) No! it was not the same thing, he said. --- You can play with a Bear, or let him alone, and do what he would; but I could not let him lay his Paws upon me, without being hurt; you did not feel him, as I did. --- And for a Man to be cutting of Throats, upon every Trifle, at my time of Day! --- If I had been as covetous, as he thought me, may be I might have born it, as well as you --- but I would not be a Lord of the Treasury, if such a Temper, as *Wilks's*, were to be at the Head of it. ---

Here, then, the whole Secret was out. The rest of our Conversation was but explaining upon it. In a Word, the painful Behaviour of *Wilks* had hurt him so forely, that the Affair of *Booth* was look'd upon, as much a Relief, as a Grievance, in giving him so plausible a Pretence to get rid of us all, with a better Grace.

*Booth*





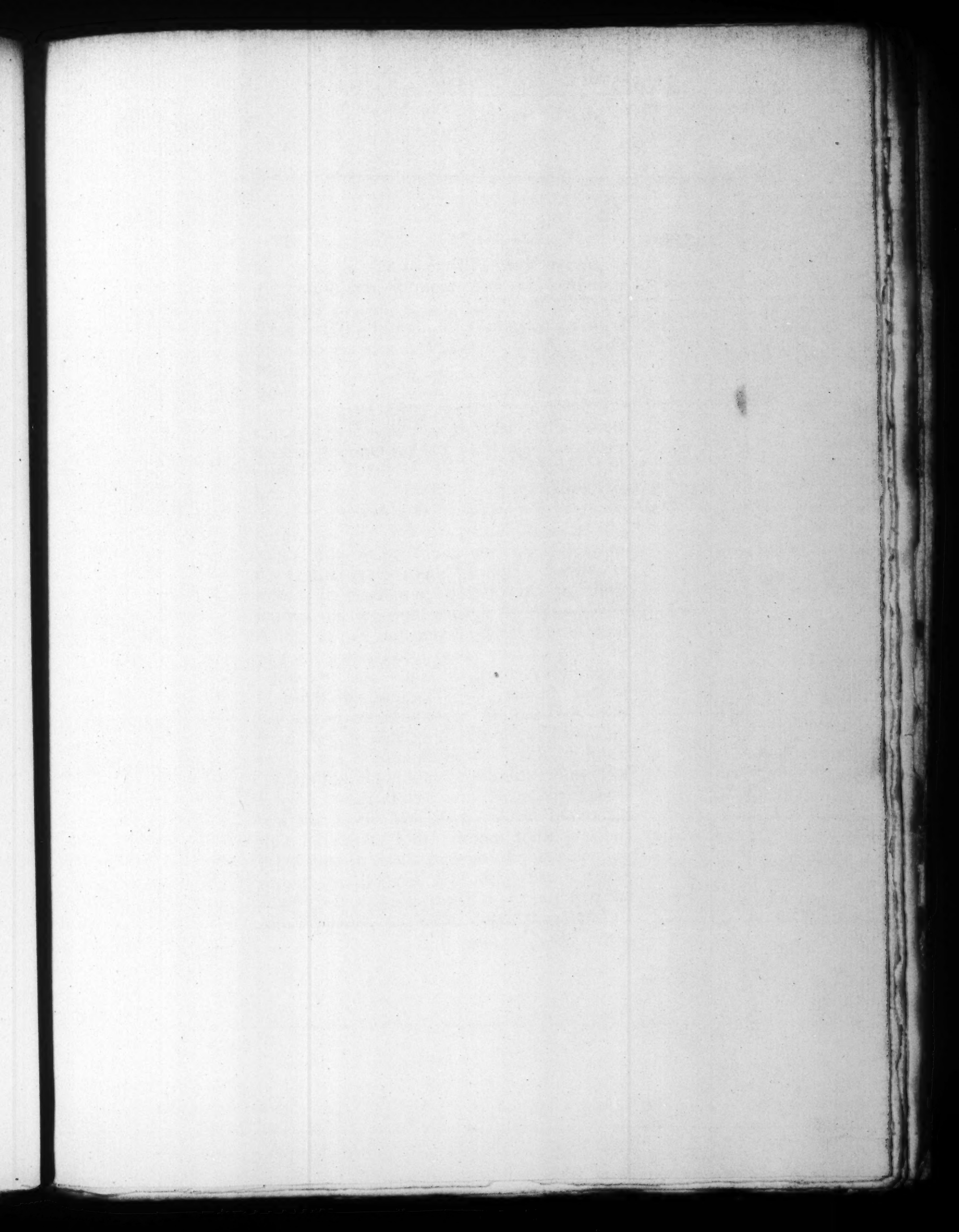


*Booth* too, in a little time, had his Share of the same Uneasiness, and often complain'd of it to me: Yet as we neither of us could, then, afford to pay *Dogget's* Price, for our Remedy; all we could do, was to avoid every Occasion, in our Power, of inflaming the Distemper: So that we both agreed, tho' *Wilks's* Nature was not to be changed, it was a less Evil to live with him, than without him.

Tho' I had often suspected, from what I had felt myself, that the Temper of *Wilks* was *Dogget's* real Quarrel, to the Stage; yet I could never thoroughly believe it, 'till I had it from his own Mouth. And I, then, thought the Concern he had shewn at it was a good deal inconsistent with that Understanding, which was generally allow'd him. When I give my Reasons for it, perhaps the Reader will not have a better Opinion of my own: Be that as it may, I cannot help wondering, that he, who was so much more capable of Reflexion, than *Wilks*, could sacrifice so valuable an Income, to his Impatience of another's natural Frailty! And though my Stoical way of thinking may be no Rule, for a wiser Man's Opinion; yet if it should happen to be right, the Reader may make his Use of it. Why then should we not always consider, that the Rashness of Abuse is but the false Reason of a weak Man? and that offensive Terms are only used, to supply the want of Strength in Argument? Which, as to the common Practice of the sober World, we do not find, every Man, in Business, is oblig'd

to resent, with a military Sense of Honour: Or if he should, would not the Conclusion amount to this? Because another wants Sense and Manners, I am obliged to be a Madman: For such every Man is, more, or less, while the Passion of Anger is in Possession of him. And what less can we call that proud Man, who would put another out of the World, only for putting him out of Humour? If Accounts of the Tongue were always to be made up with the Sword, all the Wisemen in the World might be brought in Debtors, to Block-heads. And when Honour pretends, to be Witness, Judge, and Executioner, in its own Cause, if Honour were a Man, would it be an Untruth, to say Honour is a very impudent Fellow? But in *Dogget's* Case, it may be ask'd, How was he to behave himself? Were passionate Insults, to be born, for Years together? To these Questions, I can only answer with two, or three more, Was he to punish himself, because another was in the wrong? How many sensible Husbands endure the teizing Tongue of a froward Wife, only because she is the weaker Vessel? And why should not a weak Man have the same Indulgence? Daily Experience will tell us, that the fretful Temper of a Friend, like the Personal Beauty of a fine Lady, by Use, and Cohabitation, may be brought down, to give us neither Pain, nor Pleasure. Such, at least, and no more, was the Distress I found myself in, upon the same Provocations, which I generally return'd with humming







humming an Air to myself; or if the Storm grew very high, it might, perhaps, sometimes ruffle me enough, to sing a little out of Tune. Thus too (if I had any ill Nature to gratify) I often saw the unruly Passion of the Aggressor's Mind punish itself, by a restless Disorder of the Body.

What inclines me, therefore, to think the Conduct of *Dogget* was as rash, as the Provocations he complain'd of is, that in some time after he had left us, he plainly discover'd he had repented it. His Acquaintance observ'd to us, that he sent many a long Look after his Share, in the still prosperous State of the Stage: But, as his Heart was too high to declare (what we saw too) his shy Inclination to return, he made us no direct Overtures. Nor, indeed, did we care (though he was a golden Actor) to pay too dear for him: For as most of his Parts had been pretty well supply'd, he could not, now, be of his former Value, to us. However, to shew the Town, at least, that he had not forsworn the Stage, he, one Day, condescended, to play for the Benefit of Mrs. *Porter*, in the *Wanton Wife*, at which he knew his late Majesty was to be present. Now (tho' I speak it not of my own Knowledge) yet it was not likely Mrs. *Porter* would have ask'd that Favour of him, without some previous Hint, that it would be granted. His coming among us, for that Day only, had a strong Appearance of his laying it in our way, to make him Proposals, or that he hoped the Court, or

D d 329 MA 55 Town,



Town, might intimate to us, their Desire of seeing him oftener : But as he acted only to do a particular Favour, the Menagers ow'd him no Compliment for it, beyond Common Civilities. And, as that might not be all he proposed by it, his farther Views (if he had any) came to nothing. For after this Attempt, he never returned to the Stage.

To speak of him, as an Actor : He was the most an Original, and the strictest Observer of Nature, of all his Contemporaries. He borrow'd from none of them : His Manner was his own : He was a Pattern to others, whose greatest Merit was, that they had sometimes tolerably imitated him. In dressing a Character to the greatest Exactness, he was remarkably skilful ; the least Article of whatever Habit he wore, seem'd in some degree to speak and mark the different Humour he presented ; a necessary Care in a Comedian, in which many have been too remiss, or ignorant. He could be extremely ridiculous, without stepping into the least Impropriety, to make him so. His greatest Success was in Characters of lower Life, which he improv'd, from the Delight he took, in his Observations of that Kind, in the real World. In Songs, and particular Dances too, of Humour, he had no Competitor. *Congreve* was a great Admirer of him, and found his Account, in the Characters he expressly wrote for him. In those of *Fondlewife*, in his *Old Batchelor* ; and *Ben*, in *Love for Love*, no Author, and Actor could be more obliged

Dogget sang between the Acts. the night our first Italian Opera was  
produced upon the English Stage.

Besides these two characters, Downes particularly commends him  
in the Jew of Venice, and Solon, in the Marriage-hater Match'd. —

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obliged to their mutual masterly Performances. He was very acceptable to several Persons of high Rank and Taste: Tho' he seldom car'd to be the Comedian, but among his more intimate Acquaintance.

And now, let me ask the World a Question. When Men have any valuable Qualities, why are the generality of our modern Wits so fond of exposing their Failings only, which the wisest of Mankind will never wholly be free from? Is it of more use to the Publick, to know their Errors, than their Perfections? Why is the Account of Life to be so unequally stated? Though a Man may be sometimes Débtor to Sense, or Morality, is it not doing him Wrong, not to let the World see, at the same time, how far he may be Creditor to both? Are Defects and Disproportions, to be the only labour'd Features in a Portrait? But perhaps such Authors may know how to please the World better than I do, and may naturally suppose, that what is delightful to themselves, may not be disagreeable to others. For my own part, I confess myself a little touch'd in Conscience, at what I have, just now, observ'd to the Disadvantage of my other Brother-Menager.

If therefore, in discovering the true Cause of the Publick's losing so valuable an Actor, as *Dogget*, I have been obliged to shew the Temper of *Wilks*, in its natural Complexion, ought I not, in amends, and Balance of his Imperfections, to say at the same time of him,

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That if he was not the most Correct, or Judicious, yet (as *Hamlet* says of the King his Father) *Take him for All, in All, &c.* he was certainly the most diligent, most laborious, and most useful Actor, that I have seen upon the Stage in Fifty Years.



## C H A P. XV.

*Sir Richard Steele succeeds Collier, in the Theatre-Royal. Lincoln's-Inn-Fields House rebuilt. The Patent restored. Eight Actors at once desert, from the King's Company. Why. A new Patent obtain'd, by Sir Richard Steele, and assign'd in Shares, to the managing Actors of Drury-Lane. Of modern Pantomimes. The Rise of them. Vanity invincible, and asham'd. The Non-juror acted. The Author, not forgiven; and rewarded for it.*

**U**PON the Death of the Queen, Plays (as they always had been on the like Occasions) were silenc'd for six Weeks. But this happening on the first of *August*, in the long Vacation of the Theatre, the Observance of that Ceremony, which at another Juncture would have fallen like wet Weather upon their Harvest, did them now no particular Damage. Their License however being of course to be renewed, that Vacation gave the Menagers Time to cast about, for the better





*G. Kneller pinxit. At Kensington Palace. J. S. Muller sculp. 1755.*



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ter Alteration of it: And since they knew the Pension of seven hundred a Year, which had been levied upon them for *Collier*, must still be paid to somebody, they imagined the Merit of a *Whig* might now have as good a Chance for getting into it, as that of a *Tory* had for being continued in it: Having no Obligations, therefore, to *Collier*, who had made the last Penny of them; they apply'd themselves to Sir *Richard Steele*, who had distinguished himself, by his Zeal for the House of *Hanover*, and had been expell'd the House of Commons, for carrying it (as was judg'd at a certain Crisis) into a Reproach of the Government. This we knew was his Pretension to that Favour, in which he now stood, at Court: We knew too, the Obligations the Stage had to his Writings; there being scarce a Comedian of Merit, in our whole Company, whom his *Tatlers* had not made better, by his publick Recommendation of them. And many Days had our House been particularly fill'd, by the Influence and Credit of his Pen. Obligations of this kind from a Gentleman, with whom they all had the Pleasure of a personal Intimacy, the Menagers thought could not be more justly return'd, than by shewing him some warm Instance of their Desire, to have him, at the Head of them. We therefore beg'd him to use his Interest, for the Renewal of our License, and that he would do us the Honour of getting our Names to stand with His, in the same Commission. This, we told him, would

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would put it still farther into his Power of supporting the Stage, in that Reputation, to which his Lucubrations had already so much contributed; and that therefore we thought no Man had better Pretences to partake of its Success.

Though it may be no Addition to the favourable Part of this Gentleman's Character, to say with what Pleasure he receiv'd this Mark of our Inclination to him, yet my Vanity longs to tell you, that it surpriz'd him into an Acknowledgment, that People, who are shy of Obligations, are cautious of confessing. His Spirits took such a lively turn upon it, that had we been all his own Sons, no unexpected Act of filial Duty could have more endear'd us to him.

It must be observ'd, then, that as *Collier* had no Share, in any Part of our Property, no Difficulties from that Quarter, could obstruct this Proposal. And the usual Time of our beginning to act for the Winter-Season, now drawing near, we press'd him not to lose any Time in his Solicitation of this new License. Accordingly Sir *Richard* apply'd himself to the Duke of *Marlborough*, the Hero of his Heart, who, upon the first mention of it, obtain'd it of his Majesty, for Sir *Richard*, and the former Menagers, who were Actors. *Collier* we heard no more of.

The Court, and Town, being crowded very early, in the Winter-Season, upon the critical Turn of Affairs, so much expected from the  
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JOHN CHURCHILL.  
*Duke of Marlborough.*

The London Journal. of March 5<sup>th</sup>. 1720. says "Yesterday Morning, the Kings Company of Comedians, belonging to the Playhouse in Durvy Lane, were sworn at the Lord Chamberlains Office at Whitihall, pursuant to an Order occasioned by their acting, in obedience to his Majestys License lately granted, exclusive of a Patent formerly obtained by S<sup>r</sup> Richard Steele, Knight. The tenor of the Oath, was, that, as his Majestys Servants, they should act subservient to the Lord Chamberlain, Dei Chamberlain, and Gentleman Usher in waiting.

*Hanover* Succession, the Theatre had its particular Share of that general Blessing, by a more than ordinary Concourse of Spectators.

About this Time the Patentee, having very near finish'd his House in *Lincoln's-Inn Fields*, began to think of forming a new Company; and in the mean time, found it necessary to apply for Leave to employ them. By the weak Defence he had always made against the several Attacks upon his Interest, and former Government of the Theatre, it might be a Question, if his House had been ready, in the Queen's Time, whether he would, then, have had the Spirit to ask, or Interest enough to obtain Leave to use it: But in the following Reign, as it did not appear he had done any thing to forfeit the Right of his Patent, he prevail'd with Mr. *Craggs* the Younger, (afterwards Secretary of State) to lay his Case before the King, which he did in so effectual a manner, that (as Mr. *Craggs* himself told me) his Majesty was pleas'd to say upon it, "That he remember'd, when he had been in *England* before, in King *Charles* his Time, there had been two Theatres in *London*; and as the Patent seem'd to be a lawful Grant, he saw no Reason, why Two Play-houses might not be continued."

The Suspension of the Patent being thus taken off, the younger Multitude seem'd to call aloud for two Play-houses! Many desired another, from the common Notion, that *Two* would always create Emulation, in the Actors

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(an Opinion, which I have consider'd in a former Chapter.) Others too, were as eager for them, from the natural Ill-will that follows the Fortunate, or Prosperous, in any Undertaking. Of this low Malevolence we had, now and then, had remarkable Instances; we had been forced to dismiss an Audience of a hundred and fifty Pounds, from a Disturbance spirited up, by obscure People, who never gave any better Reason for it, than that it was their Fancy, to support the idle Complaint of one rival Actress, against another, in their several Pretensions to the chief Part in a new Tragedy. But as this Tumult seem'd only to be the Wantonness of *English* Liberty, I shall not presume to lay any farther Censure upon it.

Now, notwithstanding this publick Desire of re-establishing two Houses; and though I have allow'd the former Actors greatly our Superiors; and the Menagers I am speaking of, not to have been without their private Errors. Yet under all these Disadvantages, it is certain, the Stage, for twenty Years before this time, had never been in so flourishing a Condition: And it was as evident to all sensible Spectators, that this Prosperity could be only owing to that better Order, and closer Industry, now daily observ'd; and which had formerly been neglected by our Predecessors. But that I may not impose upon the Reader a Merit, which was not generally allow'd us, I ought honestly to let him know, that about this time, the publick  
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Bent says. that Mr Rogers was so much disappointed at Mr  
Oldfields getting the part of Andromache. in the Distrest Mother. which  
she expected herself. that she raised a posse of profligates, fond of  
tumult and riot. who made such a commotion in the house. that the  
Court hearing of it. sent four of the Royal Messengers. and a strong  
guard to suppress all disorders

Bibber sometimes lost his desirable equanimity, and was once  
so far transported by passion, as to publish the following Advertisement  
in the Daily Post. " Ten Pounds will be paid by W Bibber, of the  
Theatre Royal, to any person who shall, / by a legal proof, / discover  
the Author of a Pamphlet, intituled " The character and conduct of  
S<sup>r</sup> John Edgar " &c.

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lick Papers, particularly *Mist's* Journal, took upon them very often to censure our Menagement, with the same Freedom, and Severity, as if we had been so many Ministers of State: But so it happen'd, that these unfortunate Reformers of the World, these self-appointed *Censors* hardly ever hit upon what was really wrong, in us; but taking up Facts upon Trust, or Hear-say, piled up many a pompous Paragraph, that they had ingeniously conceiv'd was sufficient to demolish our Administration, or, at least, to make us very uneasy in it; which, indeed, had so far its Effect, that my equally-injur'd Brethren *Wilks*, and *Booth*, often complain'd to me of these disagreeable Aspersions, and propos'd, that some publick Answer might be made to them, which I always oppos'd, by, perhaps, too secure a Contempt of what such Writers could do to hurt us; and my Reason for it was, that I knew but of one way to silence Authors of that Stamp; which was, to grow insignificant, and good for nothing, and then we should hear no more of them: But while we continued in the Prosperity of pleasing others, and were not conscious of having deserv'd what they said of us, why should we gratify the little Spleen of our Enemies, by wincing at it, or give them fresh Opportunities to dine upon any Reply they might make to our publickly taking Notice of them? And though Silence might in some Cases, be a sign of Guilt or Error (confess'd, our Accusers were so low, in their Credit and Sense, that

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the Content we gave the Publick, almost every Day, from the Stage, ought to be our only Answer to them.

However (as I have observ'd) we made many Blots, which these unskilful Gamesters never hit: But the Fidelity of an Historian, cannot be excus'd the Omission of any Truth, which might make for the other Side of the Question. I shall therefore confess a Fact, which, if a happy Accident had not intervened, had brought our Affairs, into a very tottering Condition. This too, is that Fact, which in a former Chapter, I promis'd to set forth as a Sea-Mark of Danger, to future Menagers, in their Theatrical Course of Government.

When the new-built Theatre, in *Lincoln's-Inn Fields* was ready to be open'd, seven or eight Actors, in one Day, deserted from us, to the Service of the Enemy, which oblig'd us to postpone many of our best Plays, for want of some inferior Part in them, which these Deserters had been used to fill: But the Indulgence of the Royal Family, who then frequently honour'd us, by their Presence, was pleas'd to accept of whatever could be hastily got ready for their Entertainment. And tho' this critical good Fortune prevented, in some measure, our Audiences falling so low, as otherwise they might have done, yet it was not sufficient to keep us in our former Prosperity: For that Year, our Profits amounted not to above a third Part of our usual Dividends; tho' in the following Year we intirely recover'd them.

Weekly Packet. Dec. 18. This day the new Play-house in Lincoln's Inn Fields is to be opened, and the Recruiting Officer is to be acted by the company, that act under the Patent: tho' it is said that some of the Gentlemen who have left Drury Lane for that service, are ordered to return to their colours, upon pain of not exercising their lungs elsewhere; which may in time prove of ill service to the Patentee, that has been at vast expence to make his Theatre, as convenient for the reception of an Audience as can possibly be.

From this Paragraph it seems highly probable, that the Lord Chamberlain had threatened some of the deviders with the weight of his authority — Gibber's silence proves nothing to the contrary, as in more than one instance, he does not tell the whole truth.



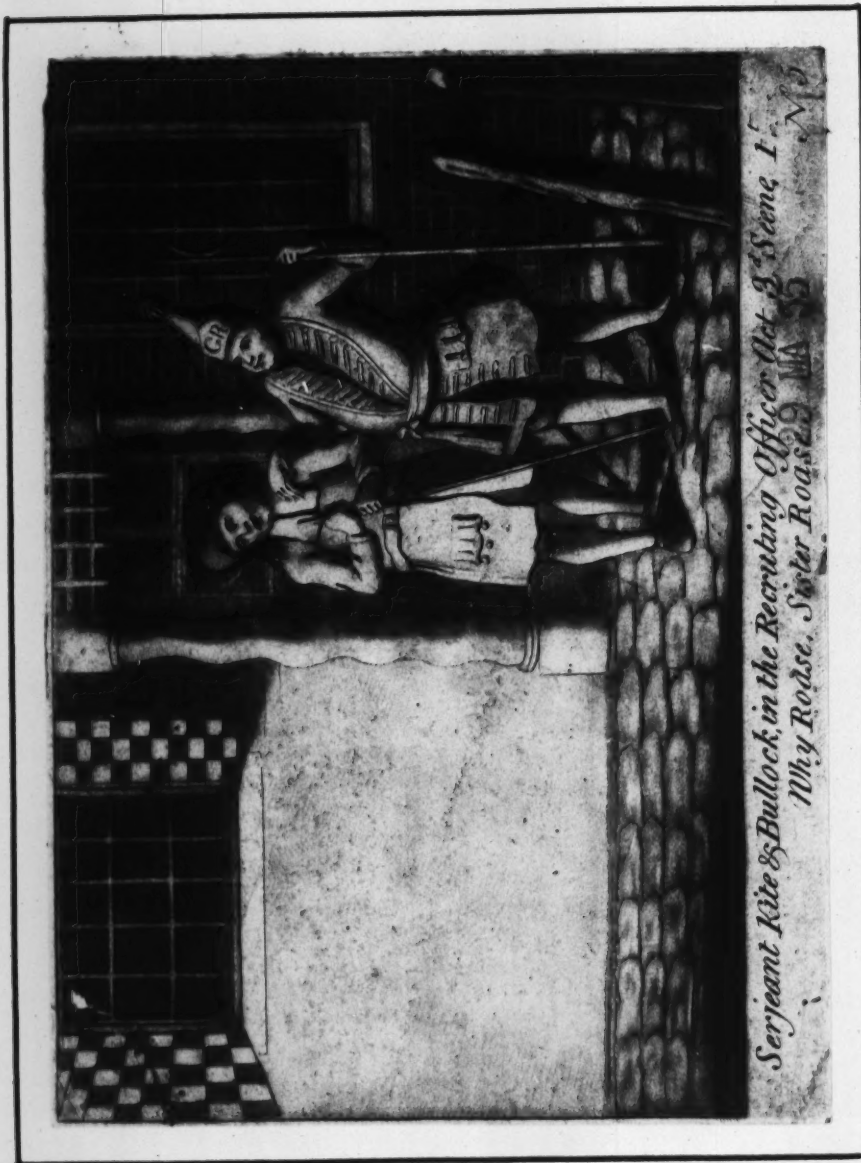
The insolence with which bibber speaks of Bullock and Pack.  
| to say nothing of Keen and Leigh. | is too bad — he is very liberal  
in his commendations of his predecessors, but he does not speak well  
of any of his contemporaries cordially, except Doggett, and W. Oldfield.  
Christopher Bullock and Spiller, were certainly two of the actors, whom  
bibber does not condescend to mention by name — Gory and Knap.  
might be the others — Husband probably returned from Ireland —  
It is clear that bibber does not reckon Mr Rogers, and Mr Knight.  
among the 7 or 8 Deserters, as being women — Mr Kent also left  
Drury Lane.

Pack, was so excellent an actor, that he played Marplot, Beau-  
Mizer, and many other leading parts, at the production of those pieces  
in which they were comprized. He came upon the stage, when very young  
as a triguer, having received his instructions in the vocal art from  
Leveridge, and left it in the meridian of life, to keep the Globe Tavern  
charming brose, just opposite the Haymarket, where he died.

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Sergeant Kite & Bullock, in the Recruiting Office, Oct. 2, 1862.  
Why Road, Sister Road, 29



them. The Chief of these Deserters were *Keene, Bullock, Pack, Leigh*, Son of the famous *Tony Leigh*, and others of less note. 'Tis true, they none of them had more than a negative Merit, in being only able to do us more Harm by their leaving us, without Notice, than they could do us Good, by remaining with us: For though the best of them could not support a Play, the worst of them, by their Absence, could maim it; as the Loss of the least Pin, in a Watch, may obstruct its Motion. But to come to the true Cause of their Desertion: After my having discover'd the (long unknown) Occasion that drove *Dogget* from the Stage, before his settled Inclination to leave it; it will be less incredible, that these Actors, upon the first Opportunity to relieve themselves, should all, in one Day, have left us from the same Cause of Uneasiness. For, in a little time after, upon not finding their Expectations answer'd, in *Lincoln's-Inn Fields*, some of them, who seem'd to answer for the rest, told me, the greatest Grievance they had, in our Company, was the shocking Temper of *Wilks*, who, upon every, almost no Occasion, let loose the unlimited Language of Passion upon them, in such a manner as their Patience was not longer able to support. This, indeed, was what we could not justify! This was a Secret, that might have made a wholesome Paragraph, in a critical News-Paper! But as it was our good Fortune, that it came not to the Ears of our Enemies, the Town

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This Actor is not to be confounded with John Leigh who also belonged to the L. I. T. Company.

was not entertain'd, with their publick Remarks upon it.

After this new Theatre had enjoy'd that short Run of Favour, which is apt to follow Novelty; their Audiences began to flag: But whatever good Opinion we had of our own Merit, we had not so good a one of the Multitude, as to depend too much upon the Delicacy of their Taste: We knew too, that this Company being so much nearer to the City, than we were, would intercept many an honest Customer, that might not know a good Market, from a bad one; and that the thinnest of their Audiences, must be always taking something from the Measure of our Profits. All these Disadvantages, with many others, we were forced to lay before Sir *Richard Steele*, and farther to remonstrate to him, that as he now stood in *Collier's Place*, his Pension of 700*l.* was liable to the same Conditions, that *Collier* had receiv'd it upon; which were, that it should be only payable during our being the only Company permitted to act, but in case another should be set up against us, that then this Pension was to be liquidated into an equal Share with us; and which we now hoped he would be contented with. While we were offering to proceed, Sir *Richard* stopt us short, by assuring us, that as he came among us, by our own Invitation, he should always think himself oblig'd, to come into any Measures, for our Ease, and Service: That to be a Burthen to our Industry, would be more dif-

Wilks. was no doubt passionate, but who can believe all that Gibber tells us on this point? — The Deserters were certainly tempted to go to Lincoln's Inn Fields. by the promise of better pay and better parts — as Wilks has not told his own story, let the Author of the Laureate. speak for him — he thus addresses Gibber — " One may easily conceive the foundation of your malice to Wilks — his crime was merit — it is, and was the opinion of most people, both within and without the door of the Theatre, that he was the corner stone that supported it — if he sometimes chastised you with his tongue, were not your idleness, your neglect of your business, your tyrannical behaviour to your inferiors, the occasions of his rebuking you? — did not you often hurt the theatrical affairs by your avarice and ill conduct? — did you not by your general misbehaviour towards Authors and Actors, bring an odium on your brother Managers as well as yourself? I have been assured no person who ever had power on the Stage, was ever so universally odious to the Actors as yourself: and these were the reasons which might sometimes provoke Wilks to treat you with the same asperity you used to others — your partiality is so notorious, with relation to Wilks, that every one sees you never praise him, but to rail at him: and only oil your flame, to whet your Rascals "



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disagreeable to him, than it could be to us; and as he had always taken a Delight, in his Endeavours for our Prosperity, he should be still ready on our own Terms, to continue them. Every one who knew Sir *Richard Steele*, in his Prosperity (before the Effects of his Good-nature had brought him to Distresses) knew that this was his manner of dealing with his Friends, in Business: Another Instance of the same nature will immediately fall in my way.

When we proposed to put this Agreement into Writing, he desired us not to hurry ourselves; for that he was advised, upon the late Desertion of our Actors, to get our License (which only subsisted during Pleasure) enlarg'd into a more ample, and durable Authority, and which he said he had Reason to think would be more easily obtain'd, if we were willing, that a Patent for the same Purpose might be granted to him only, for his Life, and three Years after, which he would then assign over to us. This was a Prospect beyond our Hopes; and what we had long wish'd for; for though I cannot say, we had ever Reason to grieve at the Personal Severities, or Behaviour, of any one Lord-Chamberlain, in my Time, yet the several Officers, under them, who had not the Hearts of Noblemen, often treated us, (to use *Shakespear's* Expression) with all the *Insolence of Office*, that narrow Minds are apt to be elated with; but a Patent, we knew, would free us from so abject a State of Dependency. Accordingly, we desired Sir *Richard* to lose no

E 29 MA 55 time;

time; he was immediately promised it: In the Interim, we founded the Inclination of the Actors remaining with us; who had all Sense enough to know, that the Credit and Reputation we stood in, with the Town, could not but be a better Security for their Sallaries, than the Promise of any other Stage, put into Bonds, could make good to them. In a few Days after, Sir *Richard* told us, that his Majesty being apprised that others had a joint Power with him, in the License, it was expected we should, under our Hands, signify, that his Petition for a Patent was preferr'd, by the Consent of us all. Such an Acknowledgment was immediately sign'd, and the Patent thereupon pass'd the Great Seal; for which I remember the Lord Chancellor *Cooper*, in Compliment to Sir *Richard*, would receive no Fee.

We receiv'd the Patent *January 19, 1718*, and (Sir *Richard* being obliged the next Morning to set out for *Burrowbridge* in *Yorkshire*, where he was soon after elected Member of Parliament) we were forced that very Night, to draw up in a hurry ('till our Counsel might more adviseably perfect it) his Assignment to us of equal Shares, in the Patent, with farther Conditions of Partnership: But here I ought to take Shame to myself, and at the same time to give this second Instance of the Equity, and Honour of Sir *Richard*: For this Assignment (which I had myself the hasty Penning of) was so worded, that it gave Sir *Richard* as equal a Title to our Property, as it had



Steele in 1719. 1720 having a dispute with the Lord Chamberlain  
published a state of the Case. in which he inserted a copy of his  
Patent — the Patent is dated Jan 19<sup>th</sup> in the first year of our Reign  
— that is in 1714. 1715 — here we have another striking proof of  
Gilbert's inaccuracy as to dates.

| Genesl. |

1718. December 3. D. S. J. Not acted 19 years. All for Love.

Antony:—Booth. Ventidius:—Mills. Dolabella:—Wilks.  
Alexas:—Bibber. Cleopatra:—Mrs Oldfield. Octavia:—W.  
Porter:—All the Habits being entirely new, with Decorations  
proper to the Play.

It was the production of this Play in preference to his alteration of  
Shakespeare's Coriolanus which so bitterly incensed Dennis, and  
occasioned his subsequent animosity against Bibber. The vindictive  
old Barrie, thus enlarges upon this revival in a Letter to Steele.

"Well Sir, when the Winter came on, what was done by your  
deputies? Why, instead of their keeping their word with me, they  
spent above two Months of the Season, in getting up, 'All for Love,  
or the World well lost' a Play which has indeed a noble first act—  
an Act which ends with a scene becoming of the dignity of the  
tragic Stage. But if Horace had been now alive, and been either  
a reader or spectator of that entertainment, he would have passed  
his old sentence upon the Author. 'Infelix opera summa, quia  
ponere lotum, nescit.'

had given us to his Authority in the Patent: But Sir *Richard*, notwithstanding, when he return'd to Town, took no Advantage of the Mistake, and consented in our second Agreement, to pay us Twelve Hundred Pounds, to be equally intitled to our Property, which at his Death, we were obliged to repay (as we afterwards did) to his Executors; and which, in case any of us had died before him, the Survivors were equally obliged to have paid to the Executors of such deceased Person, upon the same Account. But Sir *Richard's* Moderation with us, was rewarded with the Reverse of *Collier's* Stiffness: *Collier*, by insisting on his Pension, lost Three Hundred Pounds a Year; and Sir *Richard*, by his accepting a Share in lieu of it, was, one Year with another, as much a Gainer.

The Grant of this Patent having assured us of a competent Term, to be relied on, we were now emboldened, to lay out larger Sums, in the Decorations of our Plays: Upon the Revival of *Dryden's All for Love*, the Habits of that Tragedy amounted to an Expence of near Six Hundred Pounds; a Sum unheard of, for many Years before, on the like Occasions. But we thought such extraordinary Marks of our Acknowledgment were due to the Favours, which the Publick were now, again pouring in upon us. About this time we were so much in fashion, and follow'd, that our Enemies (who they were, it would not be fair to guess, for we never knew them) made their Push of a



good round Lye upon us, to terrify those Auditors, from our Support, whom they could not mislead by their private Arts, or publick Invectives. A current Report, that the Walls, and Roof of our House, were liable to fall, had got such Ground in the Town, that on a sudden, we found our Audiences unusually decreased by it: *Wilks* was immediately for denouncing War, and Vengeance on the Author of this Falshood, and for offering a Reward, to whoever could discover him. But it was thought more necessary first to disprove the Falshood, and then to pay what Compliments might be thought adviseable to the Author. Accordingly an Order from the King was obtained, to have our Tenement surveyed by Sir *Thomas Hewet*, then the proper Officer; whose Report of its being in a safe, and sound Condition, and sign'd by him, was publish'd in every News-Paper. This had so immediate an Effect, that our Spectators, whose Apprehensions had lately kept them absent, now made up our Losses, by returning to us, with a fresh Inclination, and in greater Numbers.

When it was first publickly known, that the New Theatre would be open'd against us; I cannot help going a little back to remember the Concern that my Brother-Menagers express'd at what might be the Consequences of it. They imagined, that now, all those who wish'd Ill to us, and particularly a great Party, who had been disobliged, by our shutting them out, from behind our Scenes, even to the Refusal of  
their

The Report from S<sup>r</sup> Thomas Hewett, Surveyor of his Majesty's  
Works, to his Grace, the Duke of Newcastle, Lord Chamberlain of his  
Majesty's Household, is as followeth.

My Lord.

Scotland-yard. Jan 21. 1721.

In obedience to his Majesty's commands, signified  
to me by your Grace, on the 10<sup>th</sup> instant, I have surveyed the Play-house in  
Drury Lane, and took with me Mr Ripley, Commissioner of his Majesty's  
Board of Works, the Master Bricklayer, and Carpenter. We examined  
all its parts with the greatest exactness we could: and found the Walls  
Roofing, Stage, Pit, Boxes, Galleries, Machinery, Scenes &c. sound,  
and almost as good as when first built: neither decayed, nor in the  
least danger of falling: and when some small repairs are made, and  
an useful stack of chimneys, [built by the late Mr Rich.] taken down  
the building may continue for a long time, being firm, the materials  
and joints good, and no part giving way: and capable to bear much  
greater weight than is put on them.

My Lord Duke.

Your Grace's most humble and obedient Servant.

Thomas Hewett.

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their Money, would now exert themselves, in any partial, or extravagant Measures, that might either hurt us, or support our Competitors: These too were some of those farther Reasons, which had discouraged them, from running the hazard of continuing to Sir *Richard Steele* the same Pension, which had been paid to *Collier*. Upon all which I observed to them, that for my own Part, I had not the same Apprehensions; but that I foresaw as many good, as bad Consequences from two Houses: That tho' the Novelty might possibly at first abate a little of our Profits; yet if we slacken'd not our Industry, that Loss would be amply balanced, by an equal Increase of our Ease, and Quiet: That those turbulent Spirits which were always molesting us, would now have other Employment; That the question'd Merit of our Acting would now stand in a clearer Light, when others were faintly compared to us: That though Faults might be found with the best Actors, that ever were, yet the egregious Defects, that would appear in others, would now be the effectual means to make our Superiority shine, if we had any Pretence to it: And that what some People hoped might ruin us, would in the end reduce them to give up the Dispute, and reconcile them to those who could best entertain them.

In every Article of this Opinion, they afterwards found I had not been deceived; and the Truth of it may be so well remember'd by many living Spectators, that it would be too

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frivolous and needless a Boast, to give it any farther Observation.

But, in what I have said, I would not be understood to be an Advocate for two Play-houses: For we shall soon find that two Sets of Actors, tolerated in the same Place, have constantly ended in the Corruption of the Theatre; of which the auxiliary Entertainments, that have so barbarously supply'd the Defects of weak Action, have, for some Years past, been a flagrant Instance; it may not, therefore, be here improper to shew how our childish Pantomimes first came to take so gross a Possession of the Stage.

I have upon several occasions already observ'd, that when one Company is too hard for another, the lower, in Reputation, has always been forced to exhibit some new-fangled Foppery, to draw the Multitude after them: Of these Expedients, Singing and Dancing had formerly been the most effectual; but, at the Time I am speaking of, our *English* Musick had been so discountenanced, since the Taste of *Italian* Operas prevail'd, that it was to no purpose, to pretend to it. Dancing therefore was, now, the only Weight in the opposite Scale, and as the New Theatre sometimes found their Account in it, it could not be safe for us, wholly to neglect it. To give even Dancing therefore some Improvement, and to make it something more than Motion without Meaning, the Fable of *Mars* and *Venus*, was form'd into a connected Presentation of Dances in  
Charac-



1723. December. The celebrated Pantomime of D<sup>r</sup> Faustus. was  
produced at the Lincoln's Inn Fields Theatre. written by M<sup>r</sup> Thurmond.  
the Music by Monsieu<sup>r</sup> Galliard: on the first night of which. —  
| according to the London Journal. | £260 were received at the Doors.



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" D<sup>r</sup> Faustus was first brought out at Lincoln Inn Fields in 1723, and the success of it reduced the rival Theatres, to produce a like entertainment at their house in 1725. From a scarce Pamphlet in O<sup>o</sup> without date called "Tragi-comical Reflections, of a Moral and Political tendency occasioned by the present rival state of the two Theatres, by Gabriel Rennet Esq. I have transcribed the following " A few years ago by the help of Harleykin, and D<sup>r</sup> Faustus, and Pluto and Proserpine, and other infernal persons, the new house was raised to as high a pitch of popularity and renown as ever it had been known to arrive at. Tho' the Actors there consisted chiefly of Scotch and Irish, and French Strollers who were utterly unacquainted with the English Stage, and were remarkably deficient in elocution and gesture: yet so much was the art of juggling at that time in vogue, and so extremely was the nation delighted with Rare shows, and foreign representations, that all people flocked to the new house, while the old one was altogether deserted, tho' it then could glory in as excellent a set of English Actors as ever had trod upon any Stage. In the midst of this joyful prosperity and success, the Managers of the New house were not without secret uneasiness and discontent whenever they considered how slippery a ground they stood upon and how much justice a title their rivals had to the favour and affections of the people. They were always therefore intent upon forming designs and concerting measures for the entire subversion of the old House. For this purpose they constantly kept in pay a standing army of Scaramouches who were sent about the town to possess it with aversion and resentment against the old Playes, whose virtues had rendered them formidable, and whose merit was their greatest crime. These Scaramouches in so corrupt and degenerate a time



when blindness and folly and a false taste every where reign'd, where every where looked on as men of a superior skill to other actors, and consequently had a greater influence than the rest, and could lead after them a larger number of followers.

It was by means of the incessant clamour and outcry that these miscreants raised, and of the lies and forgeries which they scattered about the nation, that the common people were spirited up to commit the most extravagant acts of insolence and outrage on the Managers of the Old House. They were made the sport and derision of fools, and were delivered up to an enraged and deluded populace, as a prey to the fury of wild-beasts. Their enemies were continually conspiring and plotting their destruction, and yet were continually prosecuting them for sham plots, and pretended conspiracies, and suborning witnesses to prove them guilty of attempts to undermine and blow up the new-house.

During the course of these violent and illegal proceedings, the new actors were not wanting in any pains or expense to gratify and increase the then popular taste for Rare shows and House Borne tricks, Scenes and Machines and Puppets and Posture Masters and Actors and Singers, with a new set of Heathen Gods and Goddesses, and several other foreign decorations and inventions, were sent for from France and Italy, and were ready to be imported with the first fair wind.

But quarrels falling out among the Managers of the House, and one or two of the principal actors happening to quit the stage, and the people growing tired with so much foul play, and with the same deceptive views so often repeated, the scene changed at once, the vox populi turned against the new house, which sunk under a load of infamy and contempt, and was deserted not only by the spectator but even by its actors, who to save themselves from the justice of an enraged



people, were forced to fly out of the nation, and to beg for protection and assistance from their wicked confederates and fellow jugglers abroad "

Biographical Anecdotes of Hogarth. Nichols









Character, wherein the Passions were so happily expressed, and the whole Story so intelligibly told, by a mute Narration of Gesture only, that even thinking Spectators allow'd it both a pleasing and a rational Entertainment; though, at the same time, from our Distrust of its Reception, we durst not venture to decorate it, with any extraordinary Expence of Scenes, or Habits; but upon the Success of this Attempt, it was rightly concluded, that if a visible Expence in both, were added to something of the same Nature, it could not fail of drawing the Town proportionably after it. From this original Hint then (but every way unequal to it) sprung forth that Succession of monstrous Medlies, that have so long infested the Stage, and which arose upon one another alternately, at both Houses outvying, in Expence, like contending Bribes on both sides at an Election, to secure a Majority of the Multitude. But so it is, Truth may complain, and Merit murmur with what Justice it may, the Few will never be a Match for the Many, unless Authority should think fit to interpose, and put down these Poetical Drams, these Gin-shops of the Stage, that intoxicate its Auditors, and dishonour their Understanding, with a Levity, for which I want a Name.

If I am ask'd (after my condemning these Fooleries, myself) how I came to assent, or continue my Share of Expence to them? I have no better Excuse for my Error, than confessing it. I did it against my Conscience!

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and had not Virtue enough to starve, by opposing a Multitude, that would have been too hard for me. Now let me ask an odd Question: Had *Harry the Fourth of France* a better Excuse, for changing his Religion? I was still in my Heart, as much as he could be, on the side of Truth and Sense, but with this difference that I had their leave to quit them, when they could not support me: For what Equivalent could I have found for my falling a Martyr to them? How far the Heroe, or the Comedian was in the wrong, let the Clergy, and the Criticks decide. Necessity will be as good a Plea for the one, as the other. But let the Question go which way it will, *Harry IV.* has always been allow'd a great Man: And what I want of his Grandeur, you see by the Inference, Nature has amply supply'd to me, in Vanity; a Pleasure which neither the Pertness of Wit, or the Gravity of Wisdom, will ever persuade me to part with. And why is there not as much Honesty in owning, as in concealing it? For though to hide it, may be Wisdom, to be without it is impossible; and where is the Merit of keeping a Secret, which every Body is let into? To say we have no Vanity then, is shewing a great deal of it; as to say we *have* a great deal, cannot be shewing so much: And tho', there may be Art, in a Man's accusing himself, even then it will be more pardonable than Self-commendation. Do not we find, that even good Actions have their Share of it? that it is as inseparable from



— "Booth went one step farther than Bibber, and when a number of Gentlemen, one day in a Coffee House, gave him their thanks for the extraordinary pleasure they had received the night before from his performance of *Varanes*, and at the same time civilly blamed him for tacking to so fine a part the senseless stuff of *Perseus* and *Andromeda*, adding that it was much beneath the dignity of the Theatre, Booth frankly answered, that he thought a thin audience a much greater indignity to the Stage, than that they had mentioned, and a full one most likely to keep up the spirit of the Actor, and consequently heighten the representation: he begged them to consider that there were many more Spectators than men of taste and judgement: and if by the artifice of a *Pantomime* they could entice a greater number to partake of a good Play, than could be drawn without it, he could not see any great harm in it: that as these pieces were performed after the Play, they were no interruption to it; and for his part he confessed, he considered profit as well as fame and as Aaron Hill, had justly observed, he could not think it was the business of the Managers, to be wise, to empty Boxes

! Theo: Bibber. |

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from our Being, as our Nakedness? And though it may be equally decent to cover it, yet the wisest Man can no more be without it, than the weakest can believe he was born, in his Cloaths. If then what we say of ourselves be true, and not prejudicial to others, to be called vain upon it, is no more a Reproach, than to be called a brown, or a fair Man. Vanity is of all Complexions; 'tis the growth of every Clime, and Capacity; Authors of all Ages have had a Tincture of it; and yet you read *Horace*, *Montaigne*, and Sir *William Temple*, with Pleasure. Nor am I sure, if it were curable by Precept, that Mankind would be mended by it! Could Vanity be eradicated, from our Nature, I am afraid, that the Reward of most human Virtues, would not be found, in this World! And happy is he, who has no greater Sin to answer for, in the next!

But what is all this to the Theatrical Follies I was talking of? Perhaps, not a great deal; but it is to my Purpose; for though I am an Historian, I do not write to the Wise, and Learned only; I hope to have Readers of no more Judgment, than some of my *quondam* Auditors; and I am afraid they will be as hardly contented, with dry Matters of Fact, as with a plain Play without Entertainments: This Rhapsody, therefore, has been thrown in, as a Dance between the Acts, to make up for the Dullness of what would have been by itself only proper. But I now come to my Story again.



Notwithstanding, then, this our Compliance with the vulgar Taste; we generally made use of these Pantomimes, but as Crutches to our weakest Plays: Nor were we so lost to all Sense of what was valuable, as to dishonour our best Authors, in such bad Company: We had still a due Respect to several select Plays, that were able to be their own Support; and in which we found our constant Account, without painting, and patching them out, like Prostitutes, with these Follies, in fashion: If therefore we were not so strictly chaste, in the other part of our Conduct, let the Error of it stand among the silly Consequences of Two Stages. Could the Interest of both Companies have been united, in one only Theatre; I had been one of the Few, that would have us'd my utmost Endeavour of never admitting to the Stage any Spectacle, that ought not to have been seen there; the Errors of my own Plays, which I could not see, excepted. And though probably, the Majority of Spectators would not have been so well pleas'd with a Theatre so regulated; yet Sense, and Reason cannot lose their intrinsic Value, because the Giddy, and the Ignorant, are blind and deaf, or numerous; and I cannot help saying, it is a Reproach to a sensible People, to let Folly so publickly govern their Pleasures.

While I am making this grave Declaration of what I *would* have done, had One only Stage been continued; to obtain an easier Belief of my Sincerity, I ought to put my

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*Mr. Mills M<sup>rs</sup> Porter Mr. Cibber.*



my Reader in mind of what I *did* do, even after Two Companies were again establish'd.

About this Time *Jacobitism* had lately exerted itself, by the most unprovoked Rebellion, that our Histories have handed down to us, since the *Norman Conquest*: I therefore thought that to set the Authors, and Principles of that desperate Folly in a fair Light, by allowing the mistaken Consciences of some their best Excuse, and by making the artful Pretenders to Conscience, as ridiculous, as they were ungratefully wicked, was a Subject fit for the honest Satire of Comedy, and what might, if it succeeded, do Honour to the Stage, by shewing the valuable Use of it. And considering what Numbers, at that time, might come to it, as prejudic'd Spectators, it may be allow'd that the Undertaking was not less hazardous, than laudable.

To give Life, therefore, to this Design, I borrow'd the *Tartuffe* of *Moliere*, and turn'd him, into a modern *Nonjuror*: Upon the Hypocrisy of the *French* Character, I ingrafted a stronger Wickedness, that of an *English* Popish Priest, lurking under the Doctrine of our own Church, to raise his Fortune, upon the Ruin of a worthy Gentleman, whom his dissembled Sanctity had seduc'd into the treasonable Cause of a *Roman Catholick* Out-law. How this Design, in the Play, was executed, I refer to the Readers of it; it cannot be mended, by any critical Remarks, I can make, in its favour: Let it speak for itself. All the Reason

Reason I had to think it no bad Performance, was, that it was acted eighteen Days running, and that the Party, that were hurt by it (as I have been told) have not been the smallest Number of my back Friends ever since. But happy was it for this Play, that the very Subject was its Protection; a few Smiles of silent Contempt were the utmost Disgrace, that on the first Day of its Appearance it was thought safe to throw upon it; as the Satire was chiefly employ'd on the Enemies of the Government, they were not so hardy, as to own themselves such, by any higher Disapprobation, or Resentment. But as it was then probable I might write again, they knew it would not be long before they might with more Security give a Loose to their Spleen, and make up Accounts with me. And to do them Justice, in every Play I afterwards produced, they paid me the Balance, to a Tittle. But to none was I more beholden, than that celebrated Author Mr. *Mist*, whose *Weekly Journal*, for about fifteen Years following, scarce ever fail'd of passing some of his Party Compliments upon me: The State, and the Stage, were his frequent Parallels, and the Minister, and *Minbeer Keiber* the Menager, were as constantly droll'd upon: Now, for my own Part, though I could never persuade my Wit to have an open Account with him (for as he had no Effects of his own, I did not think myself oblig'd to answer his Bills;) notwithstanding, I will be so charitable to his real *Manes*, and to the Ashes of  
of







being stabbed in his encounter with the King, breathes his last soon after, recommending Aspasia to the care of Cyrus, who now mounts the throne of his Grand-father, and declares his intention to govern in such a manner that distant ages shall venerate his name.

Thus concludes this interesting Tragedy, which is done by the ingenious Mr. Hoole, who candidly acknowledges in the Prologue, that he took it from an Italian Opera, written by the celebrated Metastasio. Mr. Powell gave great satisfaction in the part of Cyrus, and Mrs. Yates surpassed the expectations even of her most sanguine Admirers, by her astonishing performance, the excellence of which it is not in the power of Language to express.

To the Author of the Royal Magazine.

**T**HE Comedy of the Hypocrite, (altered from Cibber's nonjuror) having engrossed a no small share of public conversation, perhaps the following account of the motives that induced the late Laureat to write the last mentioned play, will not be disagreeable to your readers.

I am, SIR, your's, &c.

ABOUT this time (1717) says Mr. Cibber in his Apology, Jacobitism had lately exerted itself by the most unprovoked rebellion, that our histories have handed down to us, since the Norman Conquest: I therefore thought that to set the authors, and principles of that desperate folly in a fair light, by allowing the mistaken consciences of some their best excuse, and by making the artful pretenders to conscience, as ridiculous, as they were ungratefully wicked, was a subject fit for the honest satire of Comedy, and what might, if it succeeded, do honour to the Stage, by shewing the valuable use of it. And considering what numbers, at that time, might come to it, as prejudiced spectators, it may be allow'd that the undertaking was no less hazardous, than laudable.

To give Life, therefore, to this design, I borrow'd the Tartuffe of Moliere, and turned him, into a modern Nonjuror; upon the hypocrisy of the French character, I ingrafted a stronger wickedness, that of an English popish priest, lurking under the doctrine of our own church, to raise his fortune, upon the ruin of a worthy gentl. man, whom his dissembled sanctity had seduc'd into the treasonable cause of a Roman Catholick out-law. How this design in the play, was executed I refer to the readers of it; it cannot be mended, by any critical remarks, I can make, in its favour: let it speak for itself. All the reason I had to think it no bad performance, was, that it was acted

eighteen days running, and that the party, ~~that~~ were hurt by it (as I have been told) have not been the smallest number of my back friends ever since. But happy was it for this Play, that the very subject was its protection; a few smiles of silent contempt were the utmost disgrace, that on the first day of its appearance it was thought safe to throw upon it; as the satire was chiefly employ'd on the enemies of the Government, they were not so hardy, as to own themselves such, by any higher disapprobation or resentment. But as it was then probable I might write again, they knew it would not be long before they might with more security give a loose to their spleen, and make up accounts with me. And to do them Justice, in every play I afterwards produced, they paid me the balance to a Tittle. But to none was I more beholden, than that celebrated author Mr. Mif, whose Weekly Journal, for about fifteen years following, scarce ever failed of passing some of his party compliments upon me: the State, and the Stage, were his frequent parallels, and the minister, and Minheer Keiber the manager, were as constantly droll'd upon; now for my own part, though I could never persuade my wit to have an open account with him (for as he had no effects of his own, I did not think myself obliged to answer his bills) notwithstanding I will be so charitable to his real Manes, and to the ashes of his paper, as to mention one particular civility, he paid to my memory, after he thought he had ingeniously kill'd me. Soon after the Nonjuror had received the favour of the Town, I read, in one of his Journals, the following short paragraph, viz. Yesterday died Mr. Colley Cibber, late Comedian of the Theatre-Royal, notorious for writing the Nonjuror. The Compliment, in the latter part, I confess, I did not dislike, because it came from so impartial a Judge; and it really so happened, that the former part of it was very near being true; for I had that very day just crawl'd out, after having been some weeks laid up by a fever: however, I saw no use, in being thought to be thoroughly dead, before my time, and therefore had a mind to see, whether the town cared to have me alive again: so the Play of the Orphan being to be acted that day, I quietly stole myself into the part of the Chaplain, which I had not been seen in, for many years before. The surprize of the audience at my unexpected appearance on the very day, I had been dead in the News, and the paleness of my looks, seem'd to make it a doubt, whether I was not the ghost, of my real self departed: but when I spoke, their wonder eas'd itself by an applause, which convinced me, they were then satisfied, that my friend Mif had told a fib of me. Now,



If simply to have shewn myself in broad Life, and about my business, after he had notoriously reported me dead, can be called a reply, it was the only one, which his paper, while alive, ever drew from me. How far I may be vain, then, in supposing that this Play brought me into the disfavour of so many wits, and valiant Auditors, as afterwards appeared against me, let those who may think it worth their notice, judge. In the mean time, till I can find a better excuse for their, sometimes particular, Treatment of me, I cannot easily give up my suspicion; and if I add a more remarkable fact, that afterwards confirmed me in it, perhaps it may incline others to join in my opinion.

On the first day of the Provoked Husband, ten years after the Nonjuror had appeared; a powerful party, not having the fear of public offence, or private injury before their eyes, appeared most impetuously concerned for the demolition of it; in which they so far succeeded, that for some time I gave it up for lost; and to follow their blows, in the public papers of the next day, it was attacked, and triumphed over, as a dead, and damned piece; a swinging criticism was made upon it, in general ineffective terms, for they disdained to trouble the world with particulars; their sentence, it seems, was proof enough of its deserving the withal meet with. But this damned Play was notwithstanding, acted twenty-eight nights together, and left off, at a receipt of upwards of an hundred and forty pounds, which happened to be more, than in fifty years before, could be then said, of any one play whatsoever.

Now, if such notable behaviour could break out upon so successful a Play (which too, upon the share Sir John Vanbrugh had in it, I will venture to call it a good one) what shall we impute it to? Why may not I plainly say, it was not the play, but me, who had a hand in it, they did not like? And for what reason? if they were not ashamed of it, why did not they publish it? No! the reason had published itself, I was the author of the Nonjuror! But, perhaps, of all authors, I ought not to make this sort of complaint, because I have reason to think, that that particular offence has made me more honourable friends than enemies; the latter of which I am not unwilling should know (however unequal the merit may be to the reward) that part of the bread I now eat, was given me, for having writ the Nonjuror."

#### *The CHARACTER of LORD FALKLAND.*

**W**ITH the Earls of Sunderland and Caernarvon, Charles I. had the misfortune to lose the nobleman whose adherence did the most honour to his cause; this was Lucius Cary,

Viscount Falkland, a man whom all his contemporaries agree to have been possessed of good abilities, great quickness of parts, and of manners virtuous and amiable. The father of this nobleman had filled the office of Deputy of Ireland before the advancement of Strafford; and though he had, by this Earl's means, received personal displeasure from the court, yet his son, who had himself on some frivolous occasion, when a raw youth, suffered an imprisonment in the Fleet, was of the Privy-Chamber in the year 1633, and was so zealous against the Scots, that, though refused a command of a troop of horse, he served as a volunteer under the Earl of Essex in the expedition of 1639. Being elected a Member of the short Parliament of 1645, he became, from the strength of facts and arguments urged against the King's administration, an advocate for the popular cause; and, in the beginning of the succeeding parliament, ranged himself among the fiercest of its adversaries.

Whilst the actions and designs of the patriot members were bound within the strict letter of the law, or that Falkland imagined them so authorised, he adhered steadily to the popular interest; but when the attacks on regal power grew to the reforming and strengthening laws which, by experience, had been found not strong enough to restrain it from usurpations, he chose to defend the prerogatives which had overturned it, only because they were established by precedent. Thus the virtue of Falkland taught him a lesson little useful to the defence of man, and totally opposite to the principle of reformation; viz. That custom gives not only a legal, but a sacred and perpetual establishment to tyranny. When the duplicity of the King's conduct, with the acts of violence he had attempted, had so debased his character, and rendered him so unpopular, as to make it disgraceful to an honest man, and dangerous for any man, to enlist in his service, the virtue of Falkland occasioned him to accept of the employment of Secretary of State, lest the refusal should bring some blemish on the King's affairs, and lest the world should imagine he feared the delicate nature of his conscience would receive violence in performing the functions of that office. After voting for the removal of Bishops from their seats in Parliament, the virtue of Falkland, enlightened by Mr. Hyde, opposed with violence the extirpation of an order of men who had, in his opinion, been the principal cause of oppression both in religion and liberty; who had been the destruction of unity, under the pretence of uniformity; who had brought in superstition and scandal, under the titles of reverence and decency;







of his Paper, as to mention one particular Civility, he paid to my Memory, after he thought he had ingeniously kill'd me. Soon after the *Nonjuror* had receiv'd the Favour of the Town, I read, in one of his Journals, the following short Paragraph, viz. *Yesterday died Mr. Colley Cibber, late Comedian of the Theatre-Royal, notorious for writing the Nonjuror.* The Compliment, in the latter part, I confess, I did not dislike, because it came from so impartial a Judge; and it really so happen'd, that the former part of it was very near being true; for I had that very Day just crawled out, after having been some Weeks laid up by a Fever: However, I saw no use, in being thought to be thoroughly dead, before my Time, and therefore had a mind to see, whether the Town cared to have me alive again: So the Play of the *Orphan* being to be acted that Day, I quietly stole myself into the Part of the *Chaplain*, which I had not been seen in, for many Years before. The Surprize of the Audience at my unexpected Appearance on the very Day, I had been dead in the News, and the Paleness of my Looks, seem'd to make it a Doubt, whether I was not the Ghost, of my real Self departed: But when I spoke, their Wonder eas'd itself by an Applause; which convinc'd me, they were then satisfied, that my Friend *Mist* had told a *Fib* of me. Now, if simply to have shown myself in broad Life, and about my Business, after he had no-

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*toriously* reported me dead, can be called a Reply, it was the only one, which his Paper, while alive, ever drew from me. How far I may be vain, then, in supposing that this Play brought me into the Disfavour of so many Wits, and valiant Auditors, as afterwards appear'd against me, let those who may think it worth their Notice judge. In the mean time, 'till I can find a better Excuse for their, sometimes particular, Treatment of me, I cannot easily give up my Suspicion: And if I add a more remarkable Fact, that afterwards confirm'd me in it, perhaps, it may incline others to join in my Opinion.

On the first Day of the *Provok'd Husband*, ten Years after the *Nonjuror* had appear'd; a powerful Party, not having the Fear of publick Offence, or private Injury before their Eyes, appear'd most impetuously concern'd for the Demolition of it; in which they so far succeeded, that for some Time I gave it up for lost; and to follow their Blows, in the publick Papers of the next Day, it was attack'd, and triumph'd over, as a dead, and damn'd Piece; a swinging Criticism was made upon it, in general invective Terms, for they disdain'd to trouble the World with Particulars; their Sentence, it seems, was Proof enough of its deserving the Fate it had met with. But this damn'd Play was, notwithstanding, acted twenty-eight Nights together, and left off, at a Receipt of upwards of a hundred and forty Pounds;



So popular was this Play, that Lintot gave an hundred  
guineas for the copyright of it. Though Rowe's Tragedies, of 'Jane  
Shore,' and 'Lady Jane Grey' only a few years previous to this  
purchase, had jointly produced but <sup>29 MA 55</sup> one hundred and twenty two  
pounds.



Pounds; which happen'd to be more, than in fifty Years before, could be then said, of any one Play whatsoever.

Now, if such notable Behaviour could break out upon so successful a Play (which too, upon the Share Sir *John Vanbrugh* had in it, I will venture to call a good one) what shall we impute it to? Why may not I plainly say, it was not the Play, but Me, who had a Hand in it, they did not like? And for what Reason? if they were not ashamed of it, why did not they publish it? No! the Reason had publish'd itself, I was the Author of the *Nonjuror*! But, perhaps, of all Authors, I ought not to make this sort of Complaint, because I have Reason to think, that that particular Offence has made me more honourable Friends than Enemies; the latter of which I am not unwilling should know (however unequal the Merit may be to the Reward) that Part of the Bread I now eat, was given me, for having writ the *Nonjuror*.

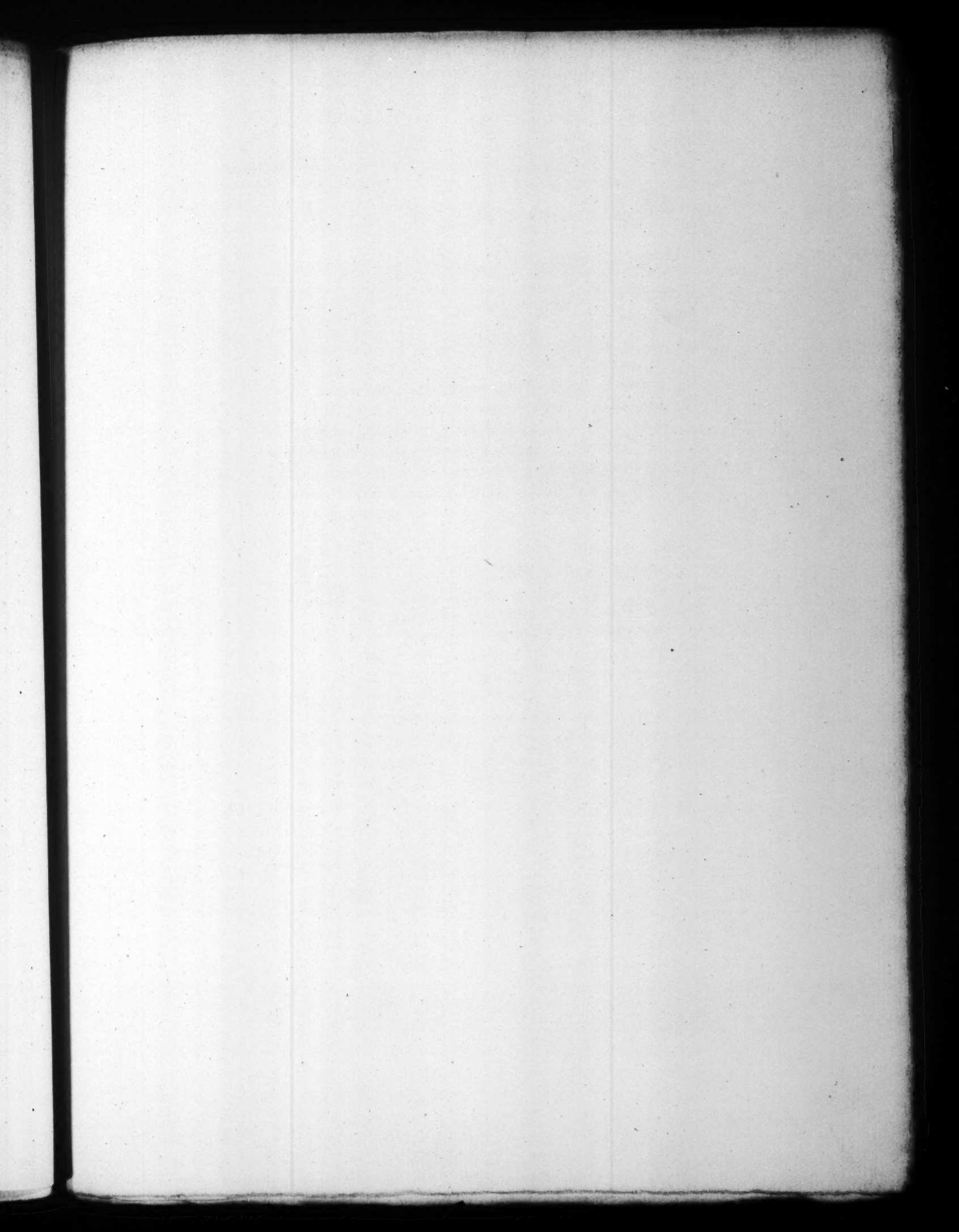
And yet I cannot but lament with many quiet Spectators, the helpless Misfortune, that has so many Years attended the Stage! That no Law has had Force enough to give it absolute Protection! for 'till we can civilize its Auditors, the Authors, that write for it, will seldom have a greater Call to it, than Necessity; and how unlikely is the Imagination of the Needy, to inform, or delight the Many, in Affluence? or how often does Necessity make  
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many unhappy Gentlemen turn Authors, in spite of Nature?

What a Blessing, therefore, is it! what an enjoy'd Deliverance! after a Wretch has been driven by Fortune to stand so many wanton Buffets of unmanly Fierceness, to find himself, at last, quietly lifted above the Reach of them!

But let not this Reflection fall upon my Auditors, without Distinction; for though Candour, and Benevolence, are silent Virtues, they are as visible, as the most vociferous Ill-nature; and I confess, the Publick has given me more frequent Reason to be thankful, than to complain.











C H A P. XVI.

*The Author steps out of his Way. Pleads his Theatrical Cause, in Chancery. Carries it. Plays acted at Hampton-Court. Theatrical Anecdotes in former Reigns. Ministers, and Menagers always censur'd. The Difficulty of supplying the Stage, with good Actors, consider'd. Courtiers, and Comedians govern'd by the same Passions. Examples of both. The Author quits the Stage. Why.*

**H**AVING brought the Government of the Stage through such various Changes, and Revolutions, to this settled State, in which it continued to almost the Time of my leaving it; it cannot be suppos'd, that a Period of so much Quiet, and so long a Train of Success, (though happy for those, who enjoy'd it) can afford such Matter of Surprise, or Amusement, as might arise, from Times of more Distress, and Disorder. A quiet Time, in History, like a Calm, in a Voyage, leaves us, but in an indolent Station: To talk of our Affairs, when they were no longer ruffled, by Misfortunes, would be a Picture without Shade, a flat Performance, at best. As I might, therefore, throw all that tedious Time of our Tranquillity into one Chasm, in my History, and cut my Way short, at once,



to my last Exit from the Stage, I shall, at least, fill it up with such Matter only, as I have a mind should be known, how few soever may have Patience to read it: Yet, as I despair not of some Readers, who may be most awake, when they think others have most occasion to sleep; who may be more pleas'd to find me languid, than lively, or in the wrong, than in the right; why should I scruple (when it is so easy a Matter too) to gratify their particular Taste, by venturing upon any Error, that I like, or the Weakness of my Judgment misleads me to commit? I think too, I have a very good Chance, for my Success, in this passive Ambition, by shewing myself in a Light, I have not been seen in.

By your Leave then, Gentlemen! let the Scene open, and at once, discover your Comedian, at the Bar! There you will find him a Defendant, and pleading his own Theatrical Cause, in a Court of *Chancery*: But, as I chuse, to have a Chance of pleasing others, as well as of indulging you, Gentlemen; I must first beg leave, to open my Case to them; after which, my whole Speech, upon that Occasion, shall be at your Mercy.

In all the Transactions of Life, there cannot be a more painful Circumstance, than a Dispute at Law, with a Man, with whom we have long liv'd, in an agreeable Amity: But when Sir *Richard Steele*, to get himself out of Difficulties, was oblig'd to throw his Affairs, into the Hands of Lawyers, and Trustees, that  
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Consideration, then, could be of no weight: The Friend, or the Gentleman, had no more to do in the Matter! Thus, while Sir *Richard* no longer acted, from himself, it may be no Wonder, if a Flaw was found in our Conduct, for the Law to make Work with. It must be observed then, that about two, or three Years, before this Suit was commenc'd, upon Sir *Richard's* totally absenting himself, from all Care, and Menagement of the Stage (which by our Articles of Partnership he was equally, and jointly oblig'd with us, to attend) we were reduc'd to let him know, that we could not go on, at that Rate; but that if he expected to make the Business a *sine-Cure*, we had as much Reason to expect a Consideration for our extraordinary Care of it; and that during his Absence, we therefore intended to charge our selves at a Salary of 1*l.* 13*s.* 4*d.* every acting Day (unless he could shew us Cause, to the contrary) for our Menagement: To which, in his compos'd manner, he only answer'd; That to be sure, we knew what was fitter to be done, than he did; that he had always taken a Delight, in making us easy, and had no Reason to doubt of our doing him Justice. Now whether, under this easy Stile of Approbation, he conceal'd any Dislike of our Resolution, I cannot say. But, if I may speak my private Opinion, I really believe, from his natural Negligence of his Affairs, he was glad, at any rate, to be excus'd an Attendance, which he was now grown weary of. But



whether I am deceiv'd, or right in my Opinion, the Fact was truly this, that he never once, directly, nor indirectly, complain'd, or objected to our being paid the above-mention'd daily Sum, in near three Years together; and yet still continued to absent himself from us, and our Affairs. But notwithstanding, he had seen, and done all this with his Eyes open; his Lawyer thought here was still a fair Field, for a Battle, in Chancery, in which, though his Client might be beaten, he was sure his Bill must be paid for it: Accordingly, to work with us he went. But not to be so long, as the Lawyers were in bringing this Cause to an Issue, I shall, at once, let you know, that it came to a Hearing, before the late Sir *Joseph Jekyll*, then Master of the Rolls, in the Year 1726. Now, as the chief Point, in dispute, was, of what Kind, or Importance, the Business of a Menager was, or in what it principally consisted; it could not be suppos'd, that the most learned Council could be so well appriz'd of the Nature of it, as one, who had himself gone through the Care, and Fatigue of it. I was therefore encourag'd by our Council, to speak to that particular Head myself; which I confess I was glad he suffer'd me to undertake; but when I tell you, that two of the learned Council against us, came, afterwards, to be successively Lord-Chancellors, it sets my Presumption in a Light, that I still tremble to shew it in: But however, not to assume more Merit,

1725. October. Sir Richard Steele, exhibited a Bill in the Court  
of Chancery, against the holders of Drury Lane Theatre, for a share in  
the profits of the House, by virtue of his Patent.

| British Journal. 9<sup>th</sup> October 1725. |

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Merit, from its Success, than was really its Due, I ought fairly to let you know, that I was not so hardy, as to deliver my Pleading without Notes, in my Hand, of the Heads I intended to enlarge upon; for though I thought I could conquer my Fear, I could not be so sure of my Memory: But when it came to the critical Moment, the Dread, and Apprehension of what I had undertaken, so disconcerted my Courage, that though I had been us'd to talk to above Fifty Thousand different People every Winter, for upwards of Thirty Years together; an involuntary, and unaffected Proof of my Confusion, fell from my Eyes; and, as I found myself quite out of my Element, I seem'd rather gasping for Life, than in a condition to cope with the eminent Orators, against me. But however, I soon found, from the favourable Attention of my Hearers, that my Diffidence had done me no Diservice: And as the Truth, I was to speak to, needed no Ornament of Words, I delivered it, in the plain manner following, *viz.*

In this Cause, Sir, I humbly conceive, there are but two Points, that admit of any material Dispute. The first is, Whether Sir *Richard Steele*, is as much obliged to do the Duty, and Business of a Menager, as either *Wilks*, *Booth*, or *Cibber*: And the second is, Whether by Sir *Richard's* totally withdrawing himself from the Business of a Menager, the Defendants are justifiable, in charging to each of themselves the 1 l. 13 s. 4 d. per Diem, for  
F f 3 29 MA 35 their

their particular Pains, and Care, in carrying on the whole Affairs of the Stage, without any Assistance from Sir *Richard Steele*.

As to the First, if I don't mistake the Words of the Assignment, there is a Clause in it, that says, All Matters relating to the Government or Menagement of the Theatre, shall be concluded by a Majority of Voices. Now I presume, Sir, there is no room left to alledge, that Sir *Richard* was ever refused his Voice, though, in above three Years, he never desir'd to give it: And I believe there will be as little room to say, that he could have a Voice, if he were not a Menager. But, Sir, his being a Menager is so self-evident, that it is amazing how he could conceive that he was to take the Profits, and Advantages of a Menager, without doing the Duty of it. And I will be bold to say, Sir, that his Assignment of the Patent, to *Wilks*, *'Booth*, and *Cibber*, in no one Part of it, by the severest Construction in the World, can be wrested to throw the heavy Burthen of the Menagement only upon their Shoulders. Nor does it appear, Sir, that either in his Bill, or in his Answer to our Cross-Bill, he has offer'd, any Hint, or Glimpse of a Reason, for his withdrawing from the Menagement, at all; or so much as pretend, from the time complained of, that he ever took the least Part of his Share of it. Now, Sir, however unaccountable this Conduct of Sir *Richard* may seem, we will still allow, that he had some Cause for it; but  
whether







whether or no, that Cause, was a reasonable one, your Honour will the better judge, if I may be indulged in the Liberty of explaining it.

Sir, the Case, in plain Truth and Reality, stands thus: Sir *Richard*, though no Man alive, can write better of Oeconomy than himself, yet, perhaps, he is above the Drudgery of practising it: Sir *Richard*, then, was often in want of Money; and while we were in Friendship with him, we often assisted his Occasions: But those Compliances had so unfortunate an Effect, that they only heightened his Importunity, to borrow more, and the more we lent, the less he minded us, or shew'd any Concern for our Welfare. Upon this, Sir, we stopt our Hands, at once, and peremptorily refus'd to advance another Shilling, 'till by the Balance of our Accounts, it became due to him. And this Treatment (though we hope, not in the least unjustifiable) we have Reason to believe so ruffled his Temper, that he at once, was as short with us, as we had been with him; for, from that Day, he never more came near us: Nay, Sir, he not only continued to neglect, what he *should* have done, but actually did, what he ought *not* to have done: He made an Assignment of his Share, without our Consent, in a manifest Breach of our Agreement: For, Sir, we did not lay that Restriction upon ourselves, for no Reason: We knew, before-hand, what Trouble, and Inconvenience it would be, to unravel, and expose

our Accounts to Strangers, who, if they were to do us no hurt, by divulging our Secrets, we were sure could do us no good, by keeping them. If Sir *Richard* had had our common Interest at heart, he would have been as warm in it, as we were, and as tender of hurting it: But supposing his assigning his Share to others, may have done us no great Injury, it is, at least, a shrewd Proof, that he did not care whether it did us any, or no. And if the Clause was not strong enough to restrain him from it, in Law, there was enough in it, to have restrain'd him, in Honour, from breaking it. But take it, in its best Light, it shews him as remiss a *Menager*, in our Affairs, as he naturally was in his own. Suppose, Sir, we had all been as careless as himself, which I can't find he has any more Right to be, than we have, must not our whole Affair have fallen to Ruin? And may we not, by a parity of Reason, suppose, that by his Neglect a fourth Part of it *does* fall to Ruin? But, Sir, there is a particular Reason to believe, that, from our want of Sir *Richard*, more, than a fourth Part *does* suffer by it: His Rank, and Figure, in the World, while he gave us the Assistance of them, were of extraordinary Service to us: He had an easier Access, and a more regarded Audience at Court, than our low Station of Life could pretend to, when our Interest wanted (as it often did) a particular Solicitation there. But since we have been deprived of him, the very End, the very Consideration







fideration of his Share in our Profits, is not perform'd on his Part. And will Sir *Richard*, then, make us no Compensation, for so valuable a Loss, in our Interests, and so palpable an Addition to our Labour? I am afraid, Sir, if we were all to be as indolent in the Menaging-Part, as Sir *Richard* presumes he has a Right to be; our Patent would soon run us, as many Hundreds, in Debt, as he had (and still seems willing to have) his Share of, for doing of nothing.

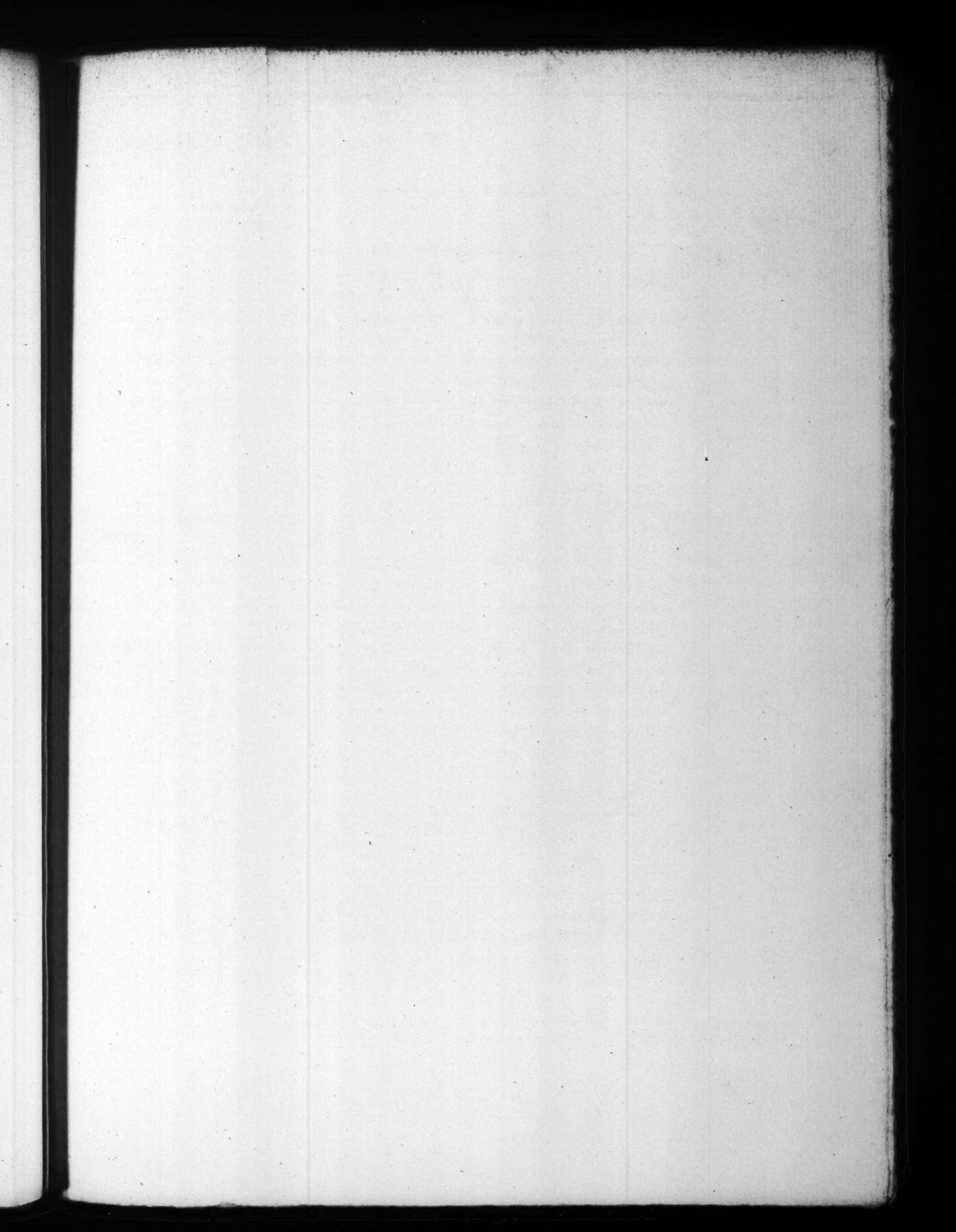
Sir, our next Point, in question, is whether *Wilks*, *Booth*, and *Cibber*, are justifiable, in charging the 1 l. 13 s. 4 d. *per diem*, for their extraordinary Menagement, in the Absence of Sir *Richard Steele*. I doubt, Sir, it will be hard to come to the Solution of this Point, unless we may be a little indulg'd, in setting forth, what is the daily, and necessary Business, and Duty of a Menager. But, Sir, we will endeavour to be as short, as the Circumstances will admit of.

Sir, by our Books, it is apparent, that the Menagers have under their Care, no less than One Hundred and Forty Persons, in constant daily Pay: And among such Numbers, it will be no wonder, if a great many of them are unskilful, idle, and sometimes untractable; all which Tempers are to be led, or driven, watch'd, and restrain'd by the continual Skill, Care, and Patience of the Menagers. Every Menager is oblig'd, in his turn, to attend two, or three Hours every Morning, at the Re-  
29 11 55 hearfal



hearsal of Plays, and other Entertainments for the Stage, or else every Rehearsal would be but a rude Meeting of Mirth and Jollity. The same Attendance, is as necessary at every Play, during the time of its publick Action, in which one, or more of us, have constantly been punctual, whether we have had any part, in the Play, then acted, or not. A Menager ought to be at the Reading of every new Play, when it is first offer'd to the Stage, though there are seldom one of those Plays in twenty, which upon hearing, proves to be fit for it; and upon such Occasions the Attendance must be allow'd to be as painfully tedious, as the getting rid of the Authors of such Plays, must be disagreeable, and difficult. Besides this, Sir, a Menager is to order all new Cloaths, to assist in the Fancy, and Propriety of them, to limit the Expence, and to withstand the unreasonable Importunities of some, that are apt to think themselves injur'd, if they are not finer than their Fellows. A Menager, is to direct and oversee the Painters, Machinists, Musicians, Singers, and Dancers; to have an Eye upon the Door-keepers, Under-Servants, and Officers, that without such Care, are too often apt to defraud us, or neglect their Duty.

And all this, Sir, and more, much more, which we hope will be needless to trouble you with, have we done every Day, without the least Assistance from Sir *Richard*, even at times when the Concern, and Labour of our Parts, upon







upon the Stage, have made it very difficult, and irksome to go through with it.

In this Place, Sir, it may be worth observing, that *Sir Richard*, in his Answer to our Cross-Bill, seems to value himself, upon *Cibber's* confessing, in the Dedication of a Play, which he made to *Sir Richard*, that he (*Sir Richard*) had done the Stage very considerable Service, by leading the Town to our Plays, and filling our Houses, by the Force and Influence of his *Tatlers*. But *Sir Richard* forgets, that those *Tatlers* were written in the late Queen's Reign, long before he was admitted to a Share in the Play-house: And in truth, Sir, it was our real Sense of those Obligations, and *Sir Richard's* assuring us they should be continued, that first and chiefly inclin'd us to invite him to share the Profits of our Labours, upon such farther Conditions, as in his Assignment of the Patent to us, are specified. And, Sir, as *Cibber's* publick Acknowledgment of those Favours is at the same time an equal Proof of *Sir Richard's Power* to continue them; so, Sir, we hope, it carries an equal Probability, that without his Promise to *use* that Power, he would never have been thought on, much less have been invited by us, into a Joint-Menagement of the Stage, and into a Share of the Profits: And indeed what Pretence could he have form'd, for asking a Patent from the Crown, had he been possess'd of no eminent Qualities, but in common with other Men? But, Sir, all these Advantages, all these Hopes,

nay, Certainties of greater Profits, from those great Qualities, have we been utterly depriv'd of by the wilful, and unexpected Neglect of *Sir Richard*. But we find, Sir, it is a common thing, in the Practice of Mankind, to justify one Error, by committing another: For *Sir Richard* has not only refused us the extraordinary Assistance, which he is able, and bound to give us; but on the contrary, to our great Expence, and Loss of Time, now calls us to account, in this honourable Court, for the Wrong we have done him, in not doing his Business of a Menager, for nothing. But, Sir, *Sir Richard* has not met with such Treatment from us: He has not writ Plays for us, for *Nothing*, we paid him very well, and in an extraordinary manner, for his late Comedy of the *Conscious Lovers*: And though, in writing that Play, he had more Assistance from one of the Menagers, than becomes me to enlarge upon, of which Evidence has been given upon Oath, by several of our Actors; yet, Sir, he was allow'd the full, and particular Profits of that Play, as an Author, which amounted to Three Hundred Pounds, besides about Three Hundred more, which he received as a Joint-Sharer of the general Profits, that arose from it. Now, Sir, though the Menagers are not all of them able to write Plays, yet they have all of them been able to do (I won't say, as good, but at least) as profitable a thing. They have invented, and adorn'd a Spectacle, that for Forty Days together has brought more Money,







ney, to the House, than the best Play that ever was writ. The Spectacle I mean, Sir, is that of the Coronation-Ceremony, of *Anna Bullen*: And though we allow a good Play to be the more laudable Performance, yet, Sir, in the profitable Part of it, there is no Comparison. If therefore, our Spectacle brought in as much, or more Money, than *Sir Richard's* Comedy, what is there, on his Side, but Usage, that intitles him, to be paid for one, more, than we are, for t'other? But then, Sir, if he is so profitably distinguish'd for his Play, if we yield him up the Preference, and pay him, for his extraordinary Composition, and take nothing for our own, though it turn'd out more to our common Profit; sure, Sir, while we do such extraordinary Duty, as Menagers, and while he neglects his Share of that Duty, he cannot grudge us the moderate Demand we make for our separate Labour?

To conclude, Sir, if by our constant Attendance, our Care, our Anxiety (not to mention the disagreeable Contests, we sometimes meet with, both within, and without Doors, in the Menagement of our Theatre) we have not only saved the whole from Ruin, which if we had all follow'd *Sir Richard's* Example, could not have been avoided; I say, Sir, if we have still made it so valuable an Income to him, without his giving us the least Assistance for several Years past; we hope, Sir, that the poor Labourers, that have done all this for *Sir Richard*, will not be thought unworthy of their Hire.

How

How far our Affairs, being set in this particular Light, might assist our Cause, may be of no great Importance to guess; but the Issue of it was this: That Sir *Richard* not having made any Objection, to what we had charged for Menagement, for three Years together; and as our Proceedings had been all transacted, in open Day, without any clandestine Intention of Fraud; we were allow'd the Sums, in dispute, above-mention'd; and Sir *Richard* not being advised, to appeal to the Lord-Chancellor, both Parties paid their own Costs, and thought it their mutual Interest, to let this be the last of their Law-suits.

And now, gentle Reader, I ask Pardon, for so long an Imposition on your Patience: For tho' I may have no ill Opinion of this Matter myself; yet to you, I can very easily conceive it may have been tedious. You are therefore, at your own Liberty of charging the whole Impertinence of it, either to the Weakness of my Judgment, or the Strength of my Vanity; and I will so far join in your Censure, that I farther confess, I have been so impatient to give it you, that you have had it out of its Turn: For, some Years, before this Suit was commenced, there were other Facts, that ought to have had a Precedence in my History: But that, I dare say, is an Oversight you will easily excuse, provided you afterwards find them worth reading. However, as to that Point, I must take my Chance, and shall therefore proceed to speak of the Theatre, which was order'd





September 11<sup>th</sup> 1731. " We hear that Mr Wilks. and Mr  
bibber. are gone to Hampton Court. to get the Theatre. there  
in order for the acting of six Plays before their Majesties.

a Marque given by the four Inns of Court. on the 2<sup>d</sup> of February  
1663. 4. cost twelve thousand pounds The clothes of an hundred  
Horsemen employed in it. <sup>29 MA 55</sup> amounted to half the sum.

der'd by his late Majesty to be erected in the Great old Hall at *Hampton-Court*; where Plays were intended to have been acted twice a Week, during the Summer-Season. But before the Theatre could be finish'd, above half the Month of *September* being elapsed, there were but seven Plays acted before the Court returned to *London*. This throwing open a Theatre, in a Royal Palace, seem'd to be reviving the Old *English* hospitable Grandeur, where the lowest Rank of neighbouring Subjects might make themselves merry at Court, without being laugh'd at themselves. In former Reigns, Theatrical Entertainments at the Royal Palaces, had been perform'd at vast Expence, as appears by the Description of the Decorations, in several of *Ben. Johnson's* Masques, in King *James*, and *Charles the First's* Time; many curious and original Draughts of which, by Sir *Inigo Jones*, I have seen in the *Musæum* of our greatest Master, and Patron of Arts, and Architecture, whom it would be a needless Liberty to name. \* But when our Civil Wars ended in the Decadence of Monarchy, it was then an Honour to the Stage, to have fallen with it: Yet, after the Restoration of *Charles II.* some faint Attempts were made to revive these Theatrical Spectacles at Court; but I have met with no Account of above one Masque acted there, by the Nobility; which was that of *Calisto*, written by *Crown*, the Author of *Sir Courtly Nice*. For what Reason *Crown* was chosen to that Honour, rather than *Dryden*, who

29 W 65  
The Earl of Burlington .



*The Life of Mr. COLLEY CIBBER, &c.*

who was then Poet-Laureat, and out of all Comparison his Superior, in Poetry, may seem surprizing: But if we consider the Offence which the then Duke of *Buckingham* took at the Character of *Zimri*, in *Dryden's Absalom*, &c. (which might probably be a Return, to his Grace's *Drawcansir*, in the *Rehearsal*) we may suppose the Prejudice and Recommendation of so illustrious a Pretender to Poetry, might prevail, at Court, to give *Crown* this Preference. In the same Reign, the King had his Comedians at *Windsor*, but upon a particular Establishment; for tho' they acted in *St. George's Hall*, within the Royal Palace, yet (as I have been inform'd by an Eye-witness) they were permitted to take Money at the Door, of every Spectator; whether this was an Indulgence, in Conscience, I cannot say; but it was a common Report among the principal Actors, when I first came into the *Theatre-Royal*, in 1690, that there was, then, due to the Company, from that Court, about One Thousand Five Hundred Pounds, for Plays commanded, &c. and yet it was the general Complaint, in that Prince's Reign, that he paid too much Ready-money, for his Pleasures: But these Assertions I only give, as I received them, without being answerable, for their Reality. This Theatrical Anecdote, however, puts me in mind of one of a more private nature, which I had from old solemn *Boman*, the late Actor of venerable Memory. *Boman*, then a Youth, and fam'd for his Voice, was appointed to sing some Part,  
in



*S. Harding del.*

*Vandenberghe sculp.*

DUKE OF BUCKINGHAM.

*From an Original Picture in the Collection of the*

*late George Drummond Esq<sup>r</sup> at Stanmore.*

This Actor was the last of the Belteronian School, and continued upon  
the Stage: till he had nearly reached his eightieth year. He joined the Duker  
Company, when a boy, in 1673. and played at D. L. T. in 1735



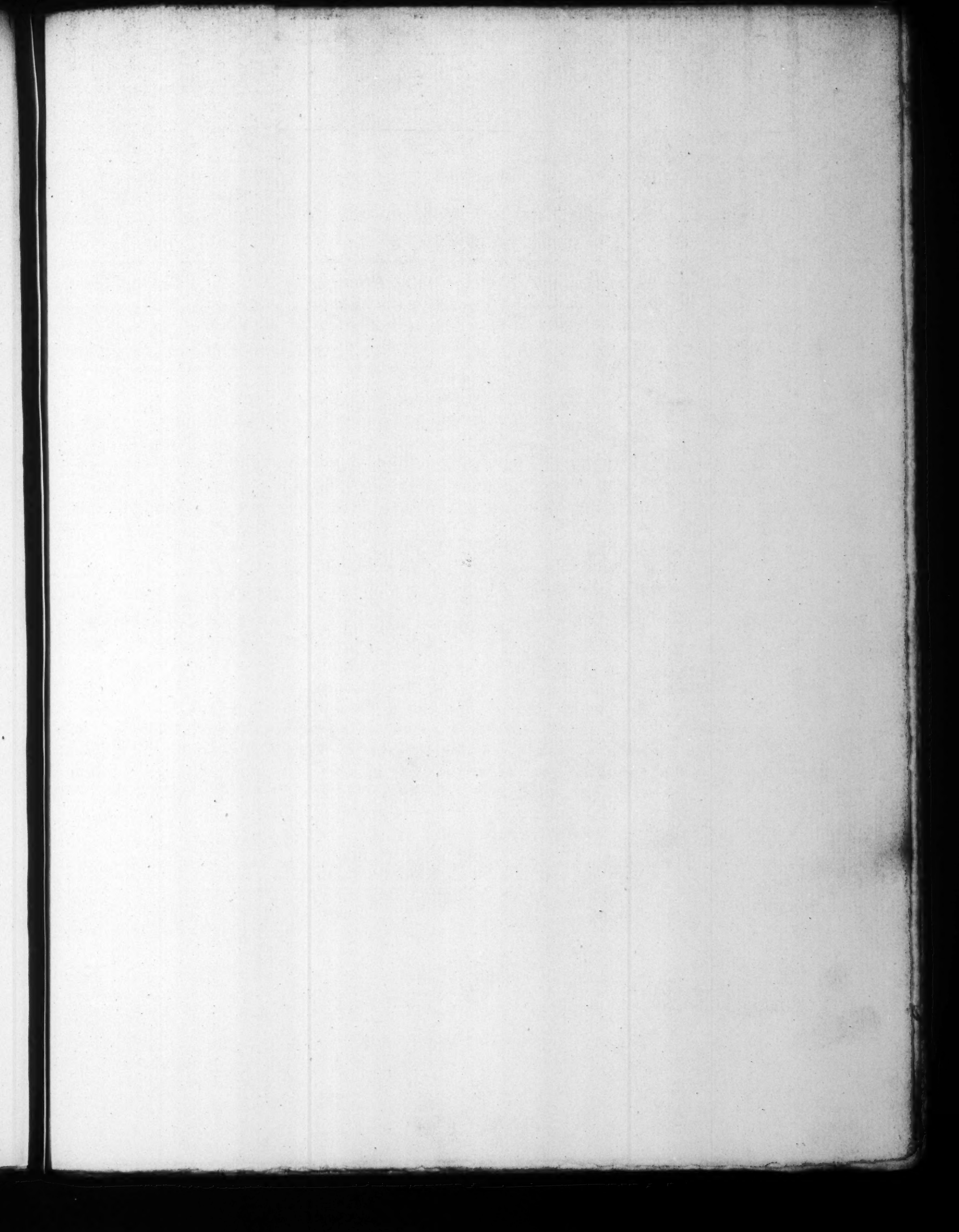
in a Concert of Musick at the private Lodgings of Mrs. Gwin; at which were only present, the King, the Duke of York, and one, or two more, who were usually admitted upon those detach'd Parties of Pleasure. When the Performance was ended, the King express'd himself highly pleased, and gave it extraordinary Commendations: Then, Sir, said the Lady, to shew you don't speak like a Courtier, I hope you will make the Performers a handsome Present: The King said, he had no Money about him, and ask'd the Duke if he had any? To which the Duke reply'd, I believe, Sir, not above a Guinea, or two. Upon which the laughing Lady, turning to the People about her, and making bold with the King's common Expression, cry'd, *Od's Fish! what Company am I got into!*

Whether the reverend Historian of his *Own Time*, among the many other Reasons of the same Kind, he might have for stiling this Fair One the *indiscreetest, and wildest Creature, that ever was in a Court*, might know this to be one of them, I can't say: But if we consider her, in all the Disadvantages of her Rank, and Education, she does not appear to have had any criminal Errors more remarkable, than her Sex's Frailty to answer for: And, if the same Author, in his latter End of that Prince's Life, seems to reproach his Memory, with too kind a Concern for her Support, we may allow, that it becomes a Bishop to have had no Eyes, or Taste for the frivolous Charms or playful

G g 29 *Ma 55 Badinage*

*Badinage* of a King's Mistress: Yet, if the common Fame of her may be believ'd, which in my Memory was not doubted, she had less to be laid to her Charge, than any other of those Ladies, who were in the same State of Preferment: She never meddled in Matters of serious Moment, or was the Tool of working Politicians: Never broke into those amorous Infidelities, which others, in that grave Author, are accus'd of; but was as visibly distinguish'd, by her particular Personal Inclination to the King, as her Rivals were, by their Titles, and Grandeur. Give me leave to carry (perhaps, the Partiality of) my Observation a little farther. The same Author, in the same Page, 263, tells us, That, " Another of the  
" King's Mistresses, the Daughter of a Cler-  
" gyman, Mrs. Roberts, in whom her first  
" Education had so deep a Root, that though  
" she fell into many scandalous Disorders,  
" with very dismal Adventures in them all,  
" yet a Principle of Religion was so deep laid  
" in her, that tho' it did not restrain her, yet  
" it kept alive in her, such a constant Horror  
" of Sin, that she was never easy, in an ill  
" course, and died with a great Sense of her  
" former ill Life.

To all this let us give an implicit Credit: Here is the Account of a frail Sinner made up, with a Reverend Witness! Yet I cannot but lament, that this Mitred Historian, who seems to know more Personal Secrets, than any that ever writ before him, should not have been as  
in-





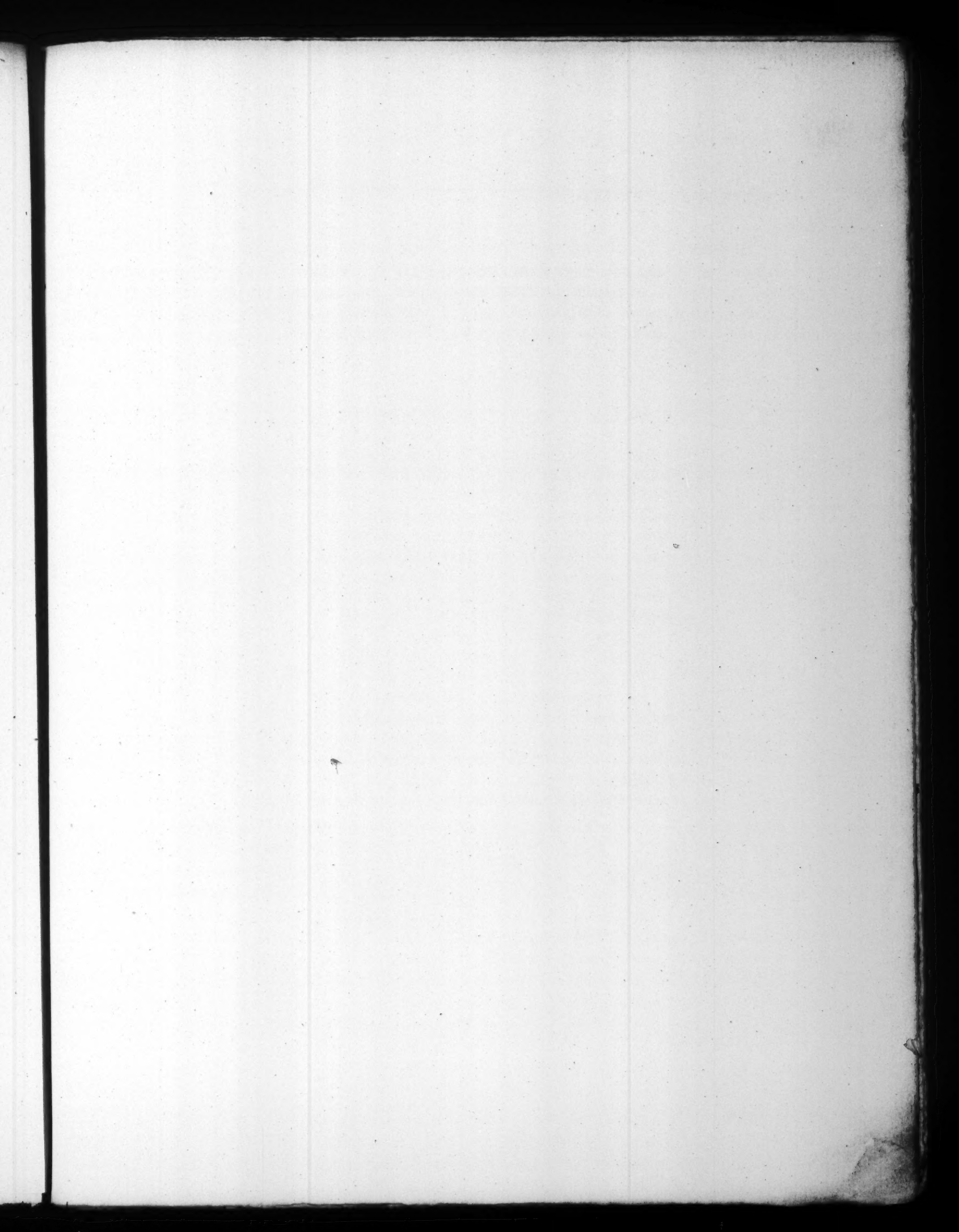


inquisitive after the last Hours of our other Fair Offender, whose Repentance I have been unquestionably inform'd, appear'd in all the contrite Symptoms of a Christian Sincerity. If therefore you find I am so much concern'd to make this favourable mention of the one, because she was a Sister of the *Theatre*, why may not — But I dare not be so presumptuous, so uncharitably bold, as to suppose the other was spoken better of, merely because she was the Daughter of a *Clergyman*. Well, and what then? What's all this idle Prate, you may say, to the matter in hand? Why, I say your Question is a little too critical; and if you won't give an Author leave, now and then, to embellish his Work, by a natural Reflexion, you are an ungentle Reader. But I have done with my Digression, and return to our Theatre at *Hampton-Court*, where I am not sure the Reader, be he ever so wise, will meet with any thing more worth his notice: However, if he happens to read, as I write, for want of something better to do, he will go on; and perhaps, wonder when I tell him, that

A Play presented at Court, or acted on a publick Stage, seem to their different Auditors, a different Entertainment. Now hear my Reason for it. In the common Theatre, the Guests are at home, where the politer Forms of Good-breeding are not so nicely regarded: Every one there, falls to, and likes or finds fault, according to his natural Taste, or

Appetite. At Court, where the Prince gives the Treat, and honours the Table with his own Presence, the Audience is under the Restraint of a Circle, where Laughter, or Applause, rais'd higher than a Whisper, would be star'd at. At a publick Play they are both let loose, even 'till the Actor is, sometimes, pleas'd with his not being able to be heard, for the Clamour of them. But this Coldness or Decency of Attention, at Court, I observ'd had but a melancholy Effect, upon the impatient Vanity of some of our Actors, who seem'd inconsolable, when their flashy Endeavours to please had pass unheeded: Their not considering where they were, quite disconcerted them; nor could they recover their Spirits, 'till from the lowest Rank of the Audience, some gaping *John*, or *Joan*, in the fullness of their Hearts, roar'd out their Approbation: And indeed, such a natural Instance of honest Simplicity, a Prince himself, whose Indulgence knows where to make Allowances, might reasonably smile at, and perhaps not think it the worst part of his Entertainment. Yet it must be own'd, that an Audience may be as well too much reserv'd, as too profuse of their Applause: For though, it is possible a *Betterton* would not have been discourag'd, from throwing out an Excellence, or elated into an Error, by his Auditors being too little, or too much pleas'd, yet as Actors of his Judgment are Rarities; those of less Judgment may sink into a Flatness, in their Performance, for  
want







want of that Applause, which from the generality of Judges, they might perhaps, have some Pretence to: And the Auditor, when not seeming to feel what ought to affect him, may rob himself of something more, that he might have had, by giving the Actor his Due, who measures out his Power to please, according to the Value he sets upon his Hearer's Taste, or Capacity. But however, as we were not, here, itinerant Adventurers, and had properly but one Royal Auditor to please; after that Honour was attain'd to, the rest of our Ambition had little to look after: And that the King was often pleas'd, we were not only assur'd, by those who had the Honour to be near him; but could see it, from the frequent Satisfaction in his Looks at particular Scenes, and Passages: One Instance of which I am tempted to relate, because it was at a Speech, that might more naturally affect a Sovereign Prince, than any private Spectator. In *Shakespeare's Harry the Eighth*; that King commands the Cardinal to write circular Letters of Indemnity, into every County, where the Payment of certain heavy Taxes had been disputed: Upon which the Cardinal whispers the following Directions to his Secretary *Cromwell*:

29 M 55

——— *A Word with you:*

*Let there be Letters writ to every Shire,  
Of the King's Grace, and Pardon: The griev'd  
Commons*

G g 3

*Hardly*



*Hardly conceive of me. Let it be nois'd,  
That through our Intercession, this Revokement,  
And Pardon, comes. — I shall anon advise you  
Farther, in the Proceeding —*

The Solicitude of this Spiritual Minister, in filching from his Master the Grace, and Merit of a good Action, and dressing up himself in it, while himself had been Author of the Evil complain'd of, was so easy a Stroke of his Temporal Conscience, that it seem'd to raise the King into something more than a Smile, whenever that Play came before him: And I had a more distinct Occasion, to observe this Effect; because my proper Stand on the Stage, when I spoke the Lines, required me to be near the Box, where the King usually sat. In a Word, this Play is so true a Dramatick Chronicle of an old *English* Court, and where the Character of *Harry the Eighth* is so exactly drawn, even to a humourous Likeness, that it may be no wonder why his Majesty's particular Taste for it, should have commanded it three several times in one Winter.

This too calls to my Memory an extravagant Pleasantry of Sir *Richard Steele*, who being ask'd by a grave Nobleman, after the same Play had been presented at *Hampton-Court*, how the King lik'd it; reply'd, *So terribly well, my Lord, that I was afraid I should have lost all my Actors! For I was not sure, the King would not keep them to fill the Posts at Court, that he saw them so fit for in the Play.* It

bolley bubbles pride and passion in Wolsey, were impatient and almost farcical. His grief, resignation, and tenderness, were inadequate from a deficiency of those powers of expression, which the melting tones of voice, and a corresponding propriety of gesture, can alone bestow.

| Davis. |

29 MA 55



It may be imagin'd, that giving Plays to the People at such a distance from *London*, could not but be attended with an extraordinary Expence; and it was some Difficulty, when they were first talk'd of, to bring them under a moderate Sum; I shall therefore, in as few Words as possible, give a Particular of what what Establishment they were then brought to, that in case the same Entertainments, should at any time hereafter be call'd to the same Place, future Courts may judge, how far the Precedent may stand good, or need an Alteration.

Though the stated Fee, for a Play acted at *Whitehall* had been formerly, but Twenty Pounds; yet, as that hinder'd not the Company's acting on the same Day, at the Publick Theatre, that Sum was almost all clear Profits to them: But this Circumstance not being practicable, when they were commanded to *Hampton-Court*, a new, and extraordinary Charge was unavoidable: The Menagers, therefore, not to inflame it, desired no Consideration, for their own Labour, farther than the Honour of being employ'd, in his Majesty's Commands; and, if the other Actors might be allow'd, each their Day's Pay, and traveling Charges, they should hold themselves ready, to act any Play, there, at a Day's Warning: And that the Trouble might be less, by being divided, the Lord-Chamberlain was pleas'd to let us know, that the Household-Musick, the Wax Lights, and a *Chaise-Marine*,

to carry our moving Wardrobe to every different Play, should be under the Charge of the proper Officers. Notwithstanding these Assistances, the Expence of every Play amounted to Fifty Pounds: Which Account, when all was over, was not only allow'd us, but his Majesty was graciously pleas'd to give the Menagers Two Hundred Pounds more, for their particular Performance, and Trouble, in only seven times acting. Which last Sum, though it might not be too much, for a Sovereign Prince to give, it was certainly more than our utmost Merit ought to have hop'd for: And I confess, when I receiv'd the Order for the Money, from his Grace the Duke of *Newcastle*, then Lord-Chamberlain, I was so surpris'd, that I imagin'd his Grace's Favour, or Recommendation of our Readiness, or Diligence, must have contributed to so high a Consideration of it, and was offering my Acknowledgments, as I thought them due; but was soon stopt short, by his Grace's Declaration, That we had no Obligations for it, but to the King himself, who had given it, from no other Motive, than his own Bounty. Now whether we may suppose that Cardinal *Wolfey* (as you see *Shakespear* has drawn him) would silently have taken such low Acknowledgments to himself, perhaps may be as little worth consideration, as my mentioning this Circumstance has been necessary: But if it is due to the Honour and Integrity of the (then) Lord-Chamberlain, I cannot think it wholly impertinent.

Since

From a M.S. in the Lord Chamberlains Office.

Whereas by virtue of his Majesties Letters Patent, bearing date the 16<sup>th</sup> of June, 1625. made and graunted in confirmation of diverse warrants and privy seales unto you formerly directed in the time of our late soveraigne King James you are authorised, / amongst other things, / to make payment for playes acted before his Majesty and the queene. This is to pray and require you, out of his majesties treasures in your charge, to pay or cause to be payed unto John Lowing, in the behalfe of himselfe, and the rest of the company his majesties players the sum of two hundred and sixty pounds: that is to say, twenty pounds a piece for four playes acted at Hampton Court, in respect and consideration of the travails and expence of the whole company in dyet and lodging during the time of their attendance there: and the like somme of twenty pounds for one other play, which was acted in the day time at Whitehall, by means whereof the players lost the benefit of their house for that day: and ten pounds a piece for sixteen other playes acted before his majestie and the queene at severall times, between the 30<sup>th</sup> of September, and 21<sup>st</sup> of February last past. As it may appear by the annexed Schedule.

And thus, &c. March 17. 1630-1.



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Since that time, there has been but one Play given at *Hampton-Court*, which was for the Entertainment of the Duke of *Lorrain*; and for which his present Majesty was pleased to order us a Hundred Pounds.

The Reader may, now, plainly see, that I am ransacking my Memory, for such remaining Scraps of Theatrical History, as may not, perhaps, be worth his Notice: But if they are such as tempt me to write them, why may I not hope, that in this wide World, there may be many an idle Soul, no wiser than my self, who may be equally tempted to read them?

I have so often had occasion to compare the State of the Stage to the State of a Nation, that I yet feel a Reluctancy to drop the Comparison, or speak of the one, without some Application to the other. How many Reigns, then, do I remember, from that of *Charles the Second*, through all which, there has been, from one half of the People, or the other, a Succession of Clamour against every different Ministry for the time being? And yet, let the Cause of this Clamour have been never so well grounded, it is impossible, but that some of those Ministers must have been wiser, and honest Men than others: If this be true, as true, I believe, it is, why may I not then say, as some Fool in a *French* Play does, upon a like Occasion— *Justement, comme chez nous!* 'Twas exactly the same with our Menagement! let us have done never so well, we could  
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not please every body: All I can say, in our Defence, is, that though many good Judges, might possibly conceive how the State of the Stage might have been mended, yet the best of them never pretended to remember the Time when it was better! or could shew us the way to make their imaginary Amendments practicable.

For though I have often allow'd, that our best Merit, as Actors, was never equal to that of our Predecessors, yet I will venture to say, that in all its Branches, the Stage had never been under so just, so prosperous, and so settled a Regulation, for forty Years before, as it was at the Time I am speaking of. The most plausible Objection to our Administration, seem'd to be, that we took no Care to breed up young Actors, to succeed us; and this was imputed as the greater Fault, because it was taken for granted, that it was a Matter as easy as planting so many Cabbages: Now might not a Court as well be reproached, for not breeding up a Succession of complete Ministers? And yet it is evident, that if Providence, or Nature, don't supply us with both, the State, and the Stage will be but poorly supported. If a Man of an ample Fortune, should take it into his Head, to give a younger Son an extraordinary Allowance, in order to breed him a great Poet, what might we suppose would be the Odds, that his Trouble, and Money would be all thrown away? Not more than it would be against the Master of a Theatre,







Theatre, who should say, this, or that young Man, I will take care shall be an excellent Actor! Let it be our Excuse then, for that mistaken Charge against us; that since there was no Garden, or Market, where accomplished Actors grew, or were to be sold, we could only pick them up, as we do Pebbles of Value, by Chance: We may polish a thousand, before we can find one fit to make a Figure, in the Lid of a Snuff-Box. And how few soever we were able to produce, it is no Proof, that we were not always in search of them: Yet, at worst, it was allow'd, that our Deficiency of Men Actors, was not so visible, as our Scarcity of tolerable Women: But when it is consider'd, that the Life of Youth and Beauty is too short for the bringing an Actress to her Perfection; were I to mention too, the many frail fair Ones, I remember, who, before they could arrive to their Theatrical Maturity, were feloniously stolen from the Tree, it would rather be thought our Misfortune, than our Fault, that we were not better provided.

Even the Laws of a Nunnery, we find, are thought no sufficient Security against Temptations, without Iron Grates, and high Walls to inforce them; which the Architecture of a Theatre will not so properly admit of: And yet, methinks, Beauty that has not those artificial Fortresses about it, that has no Defence but its natural Virtue (which upon the Stage has more than once been met with) makes a much more meritorious Figure, in Life, than  
29 M 55 that



that immur'd Virtue, which could never be try'd. But alas! as the poor Stage is but the Show-glass to a Toy-shop, we must not wonder, if now and then, some of the Bawbles should find a Purchaser.

However, as to say more, or less than Truth, are equally unfaithful in an Historian; I cannot but own, that in the Government of the Theatre, I have known many Instances, where the Merit of promising Actors has not always been brought forward, with the Regard, or Favour, it had a Claim to: And if I put my Reader in mind, that in the early Part of this Work, I have shewn, thro' what continued Difficulties, and Discouragements I myself made my way up the Hill of Preferment; he may justly call it, too strong a Glare of my Vanity: I am afraid he is in the right; but I pretend not to be one of those chaste Authors, that know how to write without it: When Truth is to be told it may be as much Chance, as Choice, if it happens to turn out in my Favour: But to shew that this was true of others, as well as myself, *Booth* shall be another Instance. In 1707, when *Swiney* was the only Master of the Company in the *Hay-Market*; *Wilks*, tho' he was, then, but an hired Actor himself, rather chose to govern, and give Orders, than to receive them; and was so jealous of *Booth's* rising, that, with a high Hand, he gave the Part of *Pierre*, in *Venice Preserv'd*, to *Mills* the elder, who (not to undervalue him) was out of Sight, in the Pretensions that *Booth*, then young, as he







he was, had to the same Part: And this very Discouragement so strongly affected him, that not long after, when several of us became Sharers with *Swiney*, *Booth* rather chose to risque his Fortune, with the old Patentee in *Drury-Lane*, than come into our Interest, where he saw he was like to meet with more of those Partialities. And yet, again, *Booth* himself, when he came to be a Menager, would sometimes suffer his Judgment to be blinded by his Inclination to Actors, whom the Town seem'd to have but an indifferent Opinion of. This again, inclines me to ask another of my odd Questions, *viz.* Have we never seen the same passions govern a Court! How many white Saffs, and great Places do we find, in our Histories, have been laid at the Feet of a Monarch, because they chose not to give way to a Rival, in Power, or hold a second Place in his Favour? How many *Whigs*, and *Tories* have chang'd their Parties, when their good or bad Pretensions have met with a Check to their higher Preferment?

Thus, we see, let the Degrees, and Rank of Men, be ever so unequal, Nature throws out their Passions from the same Motives; 'tis not the Eminence, or Lowliness of either, that makes the one, when provok'd, more or less a reasonable Creature than the other: The Courtier, and the Comedian, when their Ambition is out of Humour, take just the same Measures to right themselves 29 MA 55

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If this familiar Stile of talking should, in the Nostrils of Gravity, and Wisdom, smell a little too much of the Presumptuous, or the Pragmatical, I will, at least, descend lower, in my Apology for it, by calling to my Assistance the old, humble Proverb, *viz. 'Tis an ill Bird that, &c.* Why then should I debase my Profession, by setting it in vulgar Lights, when I may shew it to more favourable Advantages? And when I speak of our Errors, why may I not extenuate them by illustrious Examples? or by not allowing them greater, than the greatest Men have been subject to? Or why, indeed, may I not suppose, that a sensible Reader will rather laugh, than look grave, at the Pomp of my Parallels?

Now, as I am tied down to the Veracity of an Historian, whose Facts cannot be supposed, like those in a Romance, to be in the Choice of the Author, to make them more marvellous, by Invention; if I should happen to sink into a little farther Insignificancy, let the simple Truth of what I have farther to say, be my Excuse for it. I am obliged, therefore, to make the Experiment, by shewing you the Conduct of our Theatrical Ministry in such Lights, as on various Occasions it appear'd in.

Though *Wilks* had more Industry, and Application, than any Actor I had ever known, yet we found it possible that those necessary Qualities might sometimes be so misconducted, as not only to make them useless, but hurtful to our Common-wealth; for while he  
was







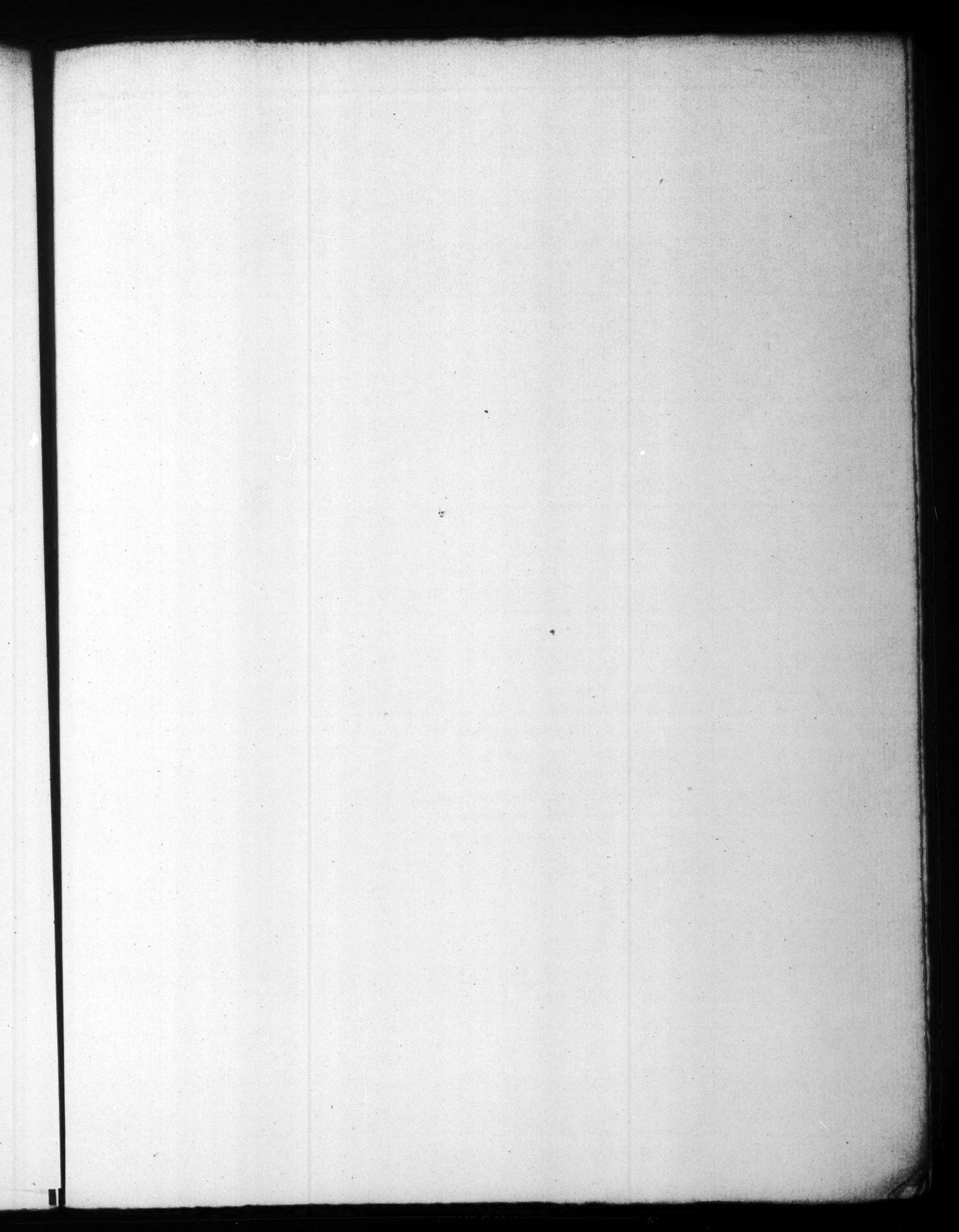
was impatient to be foremost, in every thing, he frequently shock'd the honest Ambition of others, whose Measures might have been more serviceable, could his Jealousy have given way to them. His own Regards for himself, therefore, were, to avoid a disagreeable Dispute with him, too often complied with: But this leaving his Diligence, to his own Conduct, made us, in some Instances, pay dearly for it: For Example; he would take as much, or more Pains in forwarding to the Stage, the Water-gruel Work of some insipid Author, that happen'd rightly to make his Court to him, than he would for the best Play, wherein it was not his Fortune to be chosen for the best Character. So great was his Impatience to be employ'd, that I scarce remember, in twenty Years, above one profitable Play, we could get to be reviv'd, wherein he found he was to make no considerable Figure, independent of him: But the *Tempest* having done Wonders formerly, he could not form any Pretensions, to let it lie longer dormant: However, his Coldness to it was so visible, that he took all Occasions to postpone, and discourage its Progress, by frequently taking up the morning-Stage with something more to his Mind. Having been myself particularly solicitous for the reviving this Play, *Dogget* (for this was before *Booth* came into the Menagement) consented that the extraordinary Decorations, and Habits, should be left to my Care, and Direction, as the fittest Person, whose Temper could jostle

29 M 30 through

through the petulant Opposition, that he knew *Wilks* would be always offering to it, because he had but a middling Part in it, that of *Ferdinand*: Notwithstanding which, so it happen'd, that the Success of it shew'd (not to take from the Merit of *Wilks*) that it was possible to have good Audiences, without his extraordinary Assistance. In the first six Days of acting it, we paid all our constant, and incidental Expence, and shar'd each of us a hundred Pounds: The greatest Profit that in so little a Time had yet been known within my Memory! But, alas! what was paltry Pelf, to Glory? That was the darling Passion of *Wilks's* Heart! and not to advance in it, was, to so jealous an Ambition, a painful Retreat, a mere Shade to his Laurels! and the common Benefit was but a poor Equivalent, to his want of particular Applause! To conclude, not Prince *Lewis* of *Baden*, though a Confederate General, with the Duke of *Marlborough*, was more inconsolable, upon the memorable Victory at *Blenheim*, at which he was not present, than our Theatrical Hero was, to see any Action prosperous, that he was not himself at the Head of. If this then was an Infirmary in *Wilks*, why may not my shewing the same Weakness in so great a Man, mollify the Imputation, and keep his Memory in Countenance.

This laudable Appetite for Fame, in *Wilks*, was not, however, to be fed, without that constant Labour, which only himself was able to  
come







come up to: He therefore bethought him of the means, to lessen the Fatigue, and at the same time, to heighten his Reputation; which was by giving up now, and then, a Part to some raw Actor, who he was sure would disgrace it, and consequently put the Audience in mind of his superior Performance: Among this sort of Indulgences to young Actors, he happen'd once to make a Mistake, that set his Views in a clear Light. The best Criticks, I believe, will allow, that in *Shakespear's Macbeth*, there are in the Part of *Macduff* two Scenes, the one of Terror, in the second Act; and the other of Compassion, in the fourth, equal to any that dramatick Poetry has produc'd: These Scenes *Wilks* had acted with Success, tho' far short of that happier Skill and Grace, which *Monfort* had formerly shewn, in them. Such a Part, however, one might imagine would be one of the last, a good Actor would chuse to part with: But *Wilks* was of a different Opinion; for *Macbeth* was thrice as long, had more great Scenes of Action, and bore the Name of the Play: Now, to be a second in any Play, was what he did not much care for, and had been seldom us'd to; This Part of *Macduff*, therefore, he had given to one *Williams*, as yet no extraordinary, though a promising Actor. *Williams*, in the Simplicity of his Heart, immediately told *Booth*, what a Favour *Wilks* had done him. *Booth*, as he had Reason, thought *Wilks* had here carried his Indulgence, and his Authority, a little too far;



far; for as *Booth* had no better a Part, in the same Play, than that of *Banquo*, he found himself too much disregarded, in letting so young an Actor take Place of him: *Booth*, therefore, who knew the Value of *Macduff*, proposed to do it himself, and to give *Banquo* to *Williams*; and to make him farther amends, offer'd him any other of his Parts that he thought might be of Service to him. *Williams* was content with the Exchange, and thankful for the Promise. This Scheme, indeed, (had it taken Effect) might have been an Ease to *Wilks*, and possibly no Disadvantage to the Play; but softly---- That was not quite what we had a Mind to! No sooner then, came this Proposal to *Wilks*, but off went the Masque, and out came the Secret! For though *Wilks* wanted to be eas'd of the Part, he did not desire to be *excell'd* in it; and as he was not sure but that might be the case, if *Booth* were to act it, he wisely retracted his own Project, took *Macduff* again to himself, and while he liv'd, never had a Thought of running the same Hazard, by any farther Offer to resign it.

Here, I confess, I am at a Loss for a Fact in History, to which this can be a Parallel! To be weary of a Post, even to a real Desire of resigning it; and yet to chuse, rather to drudge on in it, than suffer it to be well supplied (though to share in that Advantage) is a Delicacy of Ambition, that *Machiavil* himself has made no mention of: Or if in old *Rome*, the Jealousy of any pretended Patriot, equally







equally inclin'd to abdicate his Office, may have come up to it; 'tis more than my reading remembers.

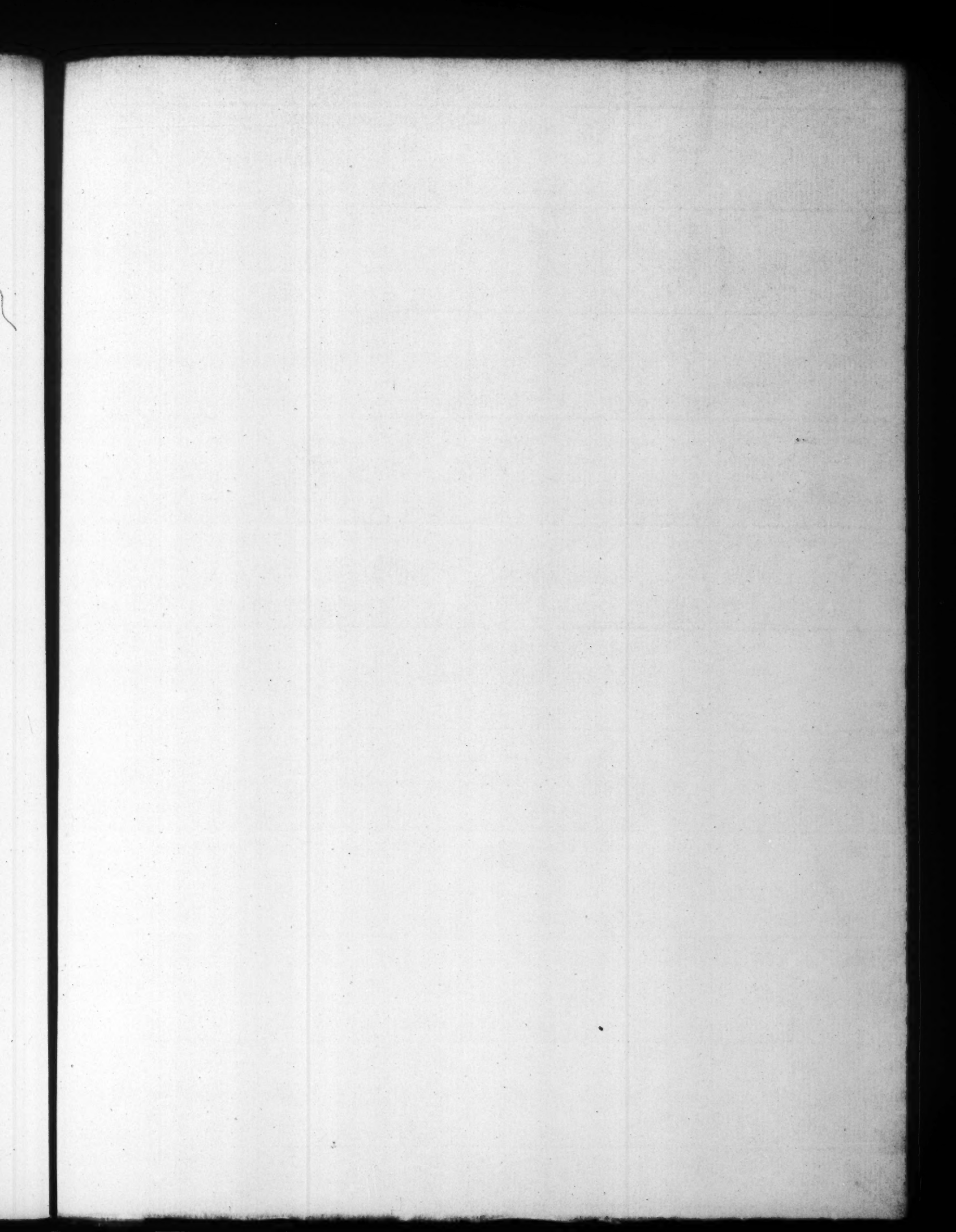
As nothing can be more impertinent, than shewing too frequent a Fear, to be thought so, I will, without farther Apology, rather risque that Imputation, than not tell you another Story much to the same purpose, and of no more consequence than my last. To make you understand it, however, a little Preface will be necessary.

If the Merit of an Actor (as it certainly does) consists more in the Quality, than the Quantity of his Labour; the other Menagers had no visible Reason to think, this needless Ambition of *Wilks*, in being so often, and sometimes so unnecessarily employ'd, gave him any Title to a Superiority; especially when our Articles of Agreement, had allow'd us all to be equal. But what are narrow Contracts to great Souls with growing Desires? *Wilks* therefore, who thought himself lessen'd, in appealing to any Judgment, but his own, plainly discovered, by his restless Behaviour (though he did not care to speak out) that he thought he had a Right to some higher Consideration, for his Performance: This was often *Booth's* Opinion, as well as my own. It must be farther observ'd, that he actually had a separate Allowance of Fifty Pounds a Year, for writing our daily Play-Bills, for the Printer: Which Province, to say the Truth, was the only one we car'd to trust to his particular Intendance,

or could find out for a Pretence to distinguish him. But, to speak a plainer Truth, this Pension, which was no part of our original Agreement, was merely paid to keep him quiet, and not that we thought it due to so insignificant a Charge, as what a Prompter had formerly executed. This being really the Case, his frequent Complaints of being a Drudge to the Company, grew something more, than disagreeable to us: For we could not digest the Imposition of a Man's setting himself to work, and then bringing in his own Bill for it. *Booth*, therefore, who was less easy, than I was, to see him so often setting a Merit upon this Quantity of his Labour, which neither could be our Interest, or his own, to lay upon him; proposed to me, that we might remove this pretended Grievance, by reviving some Play, that might be likely to live, and be easily acted, without *Wilks's* having any Part in it. About this time, an unexpected Occasion offer'd itself, to put our Project, in practice: What follow'd our Attempt, will be all (if any thing be) worth Observation, in my Story.

In 1725, we were call'd upon, in a manner, that could not be resisted, to revive the *Provok'd Wife*, a Comedy, which, while we found our Account, in keeping the Stage clear of those loose Liberties, it had formerly, too justly been charg'd with; we had laid aside, for some Years. The Author, Sir *John Vanbrugh*, who was conscious of what it had too much of, was prevail'd upon, to substitute a new-written







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ten Scene in the Place of one, in the fourth Act, where the Wantonness of his Wit, and Humour, had (originally) made a Rake talk like a Rake, in the borrow'd Habit of a Clergyman: To avoid which Offence, he clapt the same Debauchee, into the Undress of a Woman of Quality: Now the Character, and Profession of a Fine Lady, not being so indelibly sacred as that of a Churchman; whatever Follies he expos'd, in the Petticoat, kept him, at least, clear of his former Prophaneness, and were now innocently ridiculous, to the Spectator.

This Play being thus refitted for the Stage, was, as I have observed, call'd for, from Court, and by many of the Nobility. Now, then, we thought was a proper time to come to an Explanation with *Wilks*: Accordingly, when the Actors were summon'd to hear the Play read, and receive their Parts; I address'd myself to *Wilks*, before them all, and told him, That as the Part of *Constant*, which he seem'd to chuse, was a Character of less Action, than he generally appear'd in, we thought this might be a good Occasion to ease himself, by giving it to another. — Here he look'd grave. — That the Love-Scenes of it were rather serious, than gay, or humourous, and therefore might fit very well upon *Booth*. — Down dropt his Brow, and furl'd were his Features. — That if we were never to revive a tolerable Play without him, what would become of us, in case of his Indisposition? —

H h 3 29 M 55 Here

Here he pretended to stir the Fire.—That as he could have no farther Advantage, or Advancement, in his Station to hope for, his acting in this Play was but giving himself an unprofitable Trouble, which neither *Booth*, or I, desired to impose upon him. — Softly. — Now the Pill began to gripe him. — In a Word, this provoking Civility, plung'd him into a Passion, which he was no longer able to contain; out it came, with all the Equipage of unlimited Language, that on such Occasions his Displeasure usually set out with; but when his Reply was stript of those Ornaments, it was plainly this: That he look'd upon all I had said, as a concerted Design, not only to signalize our selves, by laying him aside; but a Contrivance to draw him into the Disfavour of the Nobility, by making it suppos'd his own Choice, that he did not act in a Play so particularly ask'd for; but we should find, he could stand upon his own Bottom, and it was not all our little caballing should get our Ends of him: To which I answer'd with some Warmth, That he was mistaken in our Ends; for Those, Sir, said I, you have answer'd already, by shewing the Company, you cannot bear to be left out of any Play. Are not you every Day complaining of your being overlabour'd? And now, upon our first offering to ease you, you fly into a Passion, and pretend to make that a greater Grievance, than t'other: But, Sir, if your being In, or Out of the Play, is a Hardship, you shall impose it







it upon yourself: The Part is in your Hand, and to us, it is a Matter of Indifference now, whether you take it, or leave it. Upon this he threw down the Part upon the Table, cross'd his Arms, and sat knocking his Heel, upon the Floor, as seeming to threaten most, when he said least; but when no body persuaded him to take it up again, *Booth*, not chusing to push the matter too far, but rather to split the difference of our Dispute, said, That for his Part, he saw no such great matter in acting every Day; for he believed it the wholesomest Exercise in the World; it kept the Spirits in motion, and always gave him a good Stomach. Though this was, in a manner, giving up the Part to *Wilks*, yet it did not allow, he did us any Favour in receiving it. Here, I observ'd Mrs. *Oldfield* began to titter, behind her Fan: But *Wilks* being more intent, upon what *Booth* had said, reply'd, Every one could best feel for himself, but he did not pretend to the Strength of a Pack-horse; therefore if Mrs. *Oldfield* would chuse any body else to play with her, he should be very glad to be excus'd: This throwing the Negative upon Mrs. *Oldfield*, was, indeed, a sure way to save himself; which I could not help taking notice of, by saying, It was making but an ill Compliment, to the Company, to suppose, there was but one Man in it, fit to play an ordinary Part with her. Here Mrs. *Oldfield* got up, and turning me half round to come forward, said with her usual Frankness,

H h 4 29 M 55 Pooh!



Pooh! you are all a Parcel of Fools, to make such a rout about nothing! Rightly judging, that the Person, most out of humour, would not be more displeas'd at her calling us all, by the same Name. As she knew too, the best way of ending the Debate, would be to help the Weak; she said, she hop'd Mr. *Wilks* would not so far mind what had past, as to refuse his acting the Part, with her; for tho' it might not be so good, as he had been us'd to; yet, she believed, those who had bespoke the Play, would expect to have it done to the best Advantage, and it would make but an odd Story abroad, if it were known, there had been any Difficulty in that point among ourselves. To conclude, *Wilks* had the Part, and we had all we wanted; which was an Occasion to let him see, that the Accident, or Choice of one Menager's being more employ'd than another, would never be allow'd a Pretence, for altering our Indentures, or his having an extraordinary Consideration for it.

However disagreeable it might be, to have this unfociable Temper daily to deal with; yet I cannot but say, that from the same impatient Spirit, that had so often hurt us, we still drew valuable Advantages: For as *Wilks* seem'd to have no Joy, in Life, beyond his being distinguish'd on the Stage; we were not only sure of his always doing his best, there, himself; but of making others more careful, than without the Rod of so irascible a Temper







per over them, they would have been. And I much question, if a more temperate, or better Usage of the hired Actors, could have so effectually kept them to Order. Not even *Betterton* (as we have seen) with all his good Sense, his great Fame, and Experience, could, by being only a quiet Example of Industry himself, save his Company from falling, while neither Gentleness could govern, or the Consideration of their common Interest reform them. Diligence, with much the inferior Skill, or Capacity, will beat the best negligent Company, that ever came upon a Stage. But when a certain dreaming Idleness, or jolly Negligence of Rehearsals gets into a Body of the Ignorant, and Incapable (which before *Wilks* came into *Drury-Lane*, when *Powel* was at the Head of them, was the Case of that Company) then, I say, a sensible Spectator might have look'd upon the fallen Stage, as *Portius* in the Play of *Cato*, does upon his ruin'd Country, and have lamented it, in (something near) the same Exclamation, viz.

--- O ye Immortal Bards!  
*What Havock do these Blockheads make among  
your Works!*  
*How are the boasted Labours of an Age,  
Defac'd, and tortur'd, by Ungracious Action?*

29 MAY 55  
Of this wicked Doings, *Dryden* too complains in one of his Prologues, at that time, where

where speaking of such lewd Actors, he closes a Couplet with the following Line, *viz.*

*And murder Plays, which they miscall Reviving.*

The great Share, therefore, that *Wilks*, by his exemplary Diligence, and Impatience of Neglect, in others, had in the Reformation of this Evil, ought in Justice to be remember'd; and let my own Vanity here take Shame, to itself, when I confess, That had I had half his Application, I still think I might have shewn myself twice the Actor, that in my highest State of Favour, I appear'd to be. But, if I have any Excuse for that Neglect (a Fault, which if I loved not Truth, I need not have mentioned) it is that so much of my Attention was taken up in an incessant Labour to guard against our private Animosities, and preserve a Harmony, in our Menagement, that I hope, and believe, it made ample Amends, for whatever Omission, my Auditors might sometimes know it cost me some pains to conceal. But Nature takes care to bestow her Blessings, with a more equal Hand than Fortune does, and is seldom known to heap too many upon one Man: One tolerable Talent, in an Individual, is enough to preserve him, from being good for nothing; and, if that was not laid to my Charge, as an Actor, I have in this Light too, less to complain of, than to be thankful for.

Before I conclude my History, it may be expected, I should give some further View of  
these









these my last Cotemporaries of the Theatre, *Wilks*, and *Booth*, in their different acting Capacities. If I were to paint them in the Colours they laid upon one another, their Talents would not be shewn with half the Commendation, I am inclined to bestow upon them, when they are left to my own Opinion. But People of the same Profession, are apt to see themselves in their own clear Glafs of Partiality, and look upon their Equals through a Mist of Prejudice. It might be imagin'd too, from the difference of their natural Tempers, that *Wilks* should have been more blind, to the Excellencies of *Booth*, than *Booth* was to those of *Wilks*; but it was not so: *Wilks* would sometimes commend *Booth* to me; but when *Wilks* excell'd, the other was silent: *Booth* seem'd to think nothing valuable, that was not tragically Great, or Marvellous: Let that be as true, as it may; yet I have often thought, that from his having no Taste of Humour himself, he might be too much inclin'd to depreciate the Acting of it in others. The very slight Opinion, which in private Conversation with me, he had of *Wilks's* acting Sir *Harry Wildair*, was certainly more, than could be justified; not only from the general Applause that was against that Opinion (tho' Applause is not always infallible) but from the visible Capacity which must be allow'd to an Actor, that could carry such slight Materials to such a height of Approbation: For though the Character of *Wildair*, scarce in  
29 MA 75 any

any one Scene will stand against a just Criticism; yet in the Whole, there are so many gay, and false Colours of the fine Gentleman, that nothing but a Vivacity in the Performance, proportionably extravagant, could have made them so happily glare, upon a common Audience.

*Wilks*, from his first setting out, certainly form'd his manner of Acting, upon the Model of *Monfort*; as *Booth* did his, on that of *Betterton*. But — *Haud passibus æquis*: I cannot say, either of them came up to their Original. *Wilks* had not that easy regulated Behaviour, or the harmonious Elocution of the One, nor *Booth* that Conscious Aspect of Intelligence, nor requisite Variation of Voice, that made every Line the Other spoke seem his own, natural, self-deliver'd Sentiment: Yet there is still room for great Commendation of Both the first mentioned; which will not be so much diminish'd, in my having said, they were only excell'd by such Predecessors, as it will be rais'd, in venturing to affirm, it will be a longer time, before any Successors will come near them. Thus one of the greatest Praises given to *Virgil* is, that no Successor in Poetry came so near *Him*, as *He* himself did to *Homer*.

Though the Majority of Publick Auditors are but bad judges of Theatrical Action, and are often deceiv'd into their Approbation of what has no solid Pretence to it; yet, as there are no other appointed Judges to appeal  
to,







to, and as every single Spectator has a Right to be one of them, their Sentence will be definitive, and the Merit of an Actor must, in some degree, be weigh'd by it: By this Law then, *Wilks* was pronounced an Excellent Actor; which if the few true Judges did not allow him to be, they were at least too candid to slight, or discourage him. *Booth* and he were Actors so directly opposite in their Manner, that, if either of them could have borrowed a little of the other's Fault, they would Both have been improv'd by it: If *Wilks* had sometimes too violent a Vivacity; *Booth* as often contented himself with too grave a Dignity: The Latter seem'd too much to heave up his Words, as the other to dart them to the Ear, with too quick and sharp a Vehemence: Thus *Wilks*, would too frequently break into the Time and Measure of the Harmony, by too many spirited Accents, in one Line; and *Booth*, by too solemn a Regard to Harmony, would as often lose the necessary Spirit of it: So that (as I have observ'd) could we have sometimes rais'd the one, and sunk the other, they had both been nearer to the mark. Yet this could not be always objected to them: They had their Intervals of unexceptionable Excellence, that more, than balanc'd their Errors. The Master-piece of *Booth* was *Othello*: There, he was most in Character, and seem'd not more to animate, or please himself, in it, than his Spectators. 'Tis true, he owed his last, and highest Advancement, to his acting



acting *Cato*: But it was the Novelty, and critical Appearance of that Character, that chiefly swell'd the Torrent of his Applause: For let the Sentiments of a declaiming Patriot have all the Sublimity, that Poetry can raise them to; let them be deliver'd too, with the utmost Grace, and Dignity of Elocution, that can recommend them to the Auditor: Yet this is but one Light, wherein the Excellence of an Actor can shine: But in *Othello* we may see him, in the Variety of Nature: There the Actor is carried through the different Accidents of domestick, Happiness, and Misery, occasionally torn, and tortur'd by the most distracting Passion, that can raise Terror, or Compassion, in the Spectator. Such are the Characters that a Master Actor would delight in; and therefore in *Othello*, I may safely aver, that *Booth* shew'd himself thrice the Actor, that he could in *Cato*. And yet his Merit in acting *Cato* need not be diminish'd by this Comparison.

*Wilks* often regretted, that in Tragedy, he had not the full, and strong Voice of *Booth* to command, and grace his Periods with: But *Booth* us'd to say, That if his Ear had been equal to it, *Wilks* had Voice enough to have shewn himself a much better Tragedian. Now though there might be some Truth in this; yet these two Actors were of so mixt a Merit, that even in Tragedy, the Superiority was not always on the same side: In Sorrow, Tenderness, or Resignation, *Wilks* plainly



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plainly had the Advantage, and seem'd more pathetically to feel, look, and express his Calamity: But, in the more turbulent Transports of the Heart, *Booth* again bore the Palm, and all Competitors behind him. A Fact perhaps will set this Difference, in a clearer Light. I have formerly seen *Wilks* act *Othello*, and *Booth* the *Earl of Essex*, in which they both miscarried: Neither the exclamatory Rage, or Jealousy of the one, or the plaintive Distresses of the other, were happily executed, or became either of them; though in the contrary Characters, they were both excellent.

When an Actor becomes, and naturally Looks the Character he stands in, I have often observ'd it to have had as fortunate an Effect, and as much recommended him to the Approbation of the common Auditors, as the most correct, or judicious Utterance of the Sentiments: This was strongly visible, in the favourable Reception *Wilks* met with in *Hamlet*, where I own the Half of what he spoke, was as painful to my Ear, as every Line, that came from *Betterton* was charming; and yet it is not impossible, could they have come to a Poll, but *Wilks* might have had a Majority of Admirers: However, such a Division had been no Proof, that the Præminence had not still remain'd in *Betterton*; and if I should add, that *Booth* too, was behind *Betterton* in *Othello*, it would be saying no more, than *Booth* himself had Judgment, and Candour enough to know, and confess.

fefs. And if both he, and *Wilks*, are allow'd, in the two above-mention'd Characters, a second Place, to so great a Master, as *Betterton*, it will be a Rank of Praise, that the best Actors, since my Time, might have been proud of.

I am now come towards the End of that Time, through which our Affairs had long gone forward in a settled Course of Prosperity. From the Visible Errors of former Managements, we had, at last, found the necessary Means to bring our private Laws, and Orders, into the general Observance, and Approbation of our Society: Diligence, and Neglect, were under an equal Eye; the one never fail'd of its Reward, and the other, by being very rarely excused, was less frequently committed. You are now to consider us in our height of Favour, and so much in fashion, with the politer Part of the Town, that our House, every *Saturday*, seem'd to be the appointed Assembly of the First Ladies of Quality: Of this too, the common Spectators were so well appriz'd, that for twenty Years successively, on that Day, we scarce ever fail'd of a crowded Audience; for which Occasion we particularly reserv'd our best Plays, acted in the best Manner we could give them.

Among our many necessary Reforms; what not a little preserv'd to us the Regard of our Auditors, was the Decency of our clear Stage; from whence we had now, for many Years, shut out those idle Gentlemen, who seem'd more delighted to be pretty Objects  
them-









themselves, than capable of any Pleasure, from the Play : Who took their daily Stands, where they might best elbow the Actor, and come in for their Share of the Auditor's Attention. In many a labour'd Scene of the warmest Humour, and of the most affecting Passion, have I seen the best Actors disconcerted, while these buzzing Muscatos have been fluttering round their Eyes, and Ears. How was it possible an Actor, so embarrass'd, should keep his Impatience, from entering into that different Temper which his personated Character might require him to be Master of ?

Future Actors may perhaps wish I would set this Grievance, in a stronger Light; and, to say the Truth, where Auditors are ill-bred, it cannot well be expected, that Actors should be polite. Let me therefore shew, how far an Artist in any Science is apt to be hurt by any sort of Inattention to his Performance.

While the famous *Corelli*, at *Rome*, was playing some Musical Composition of his own, to a select Company in the private Apartment of his Patron-Cardinal, he observed, in the height of his Harmony, his Eminence was engaging, in a detach'd Conversation; upon which he suddenly stopt short, and gently laid down his Instrument : The Cardinal, surpriz'd at the unexpected Cessation, ask'd him, if a String was broke? To which, *Corelli*, in an honest Conscience of what was due to his Musick, reply'd, No, Sir, I was only afraid I interrupted Business. His Eminence, who knew

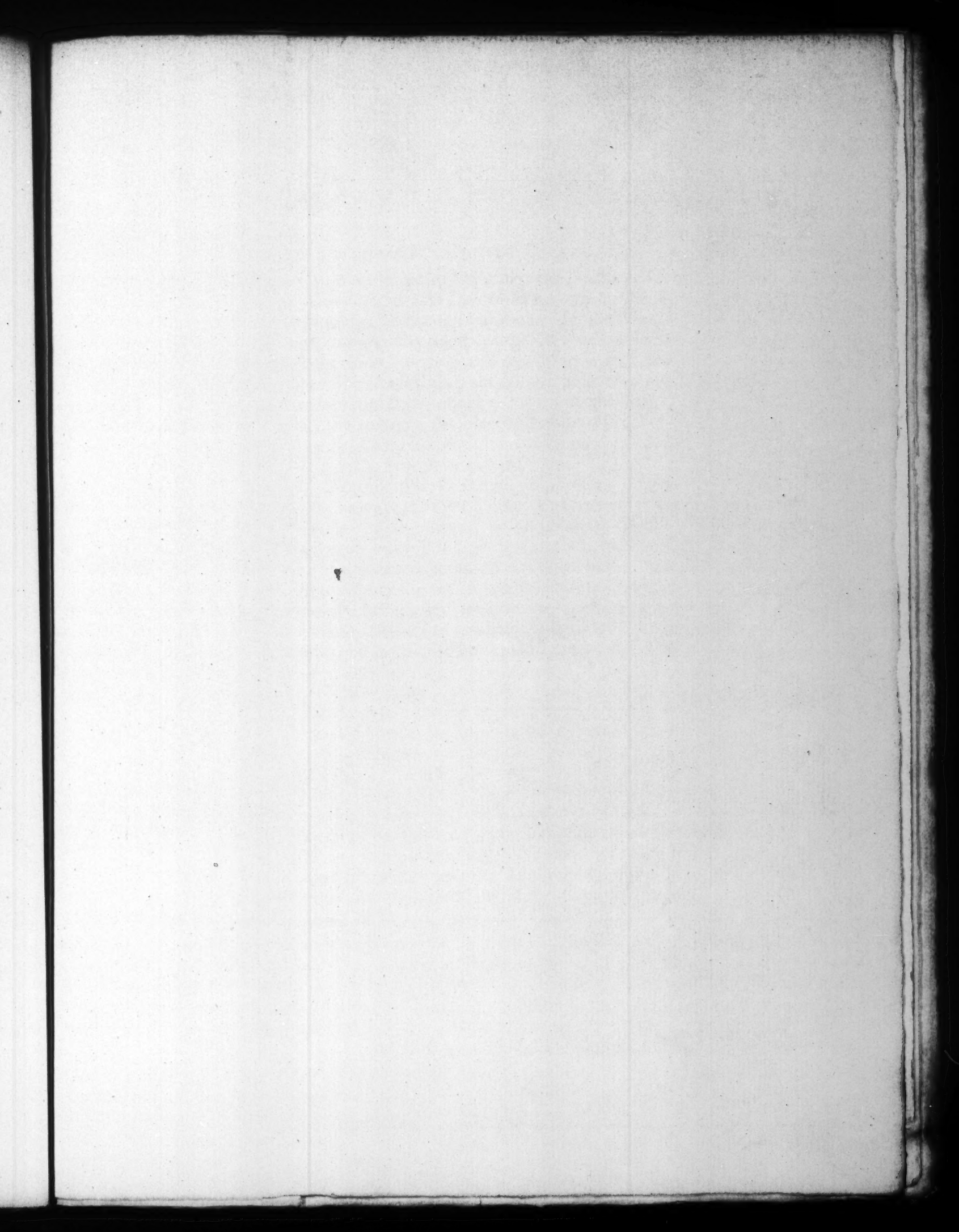
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that a Genius could never shew itself to Advantage, where it had not its proper Regards, took this Reproof in good Part, and broke off his Conversation, to hear the whole *Concerto* play'd over again.

Another Story will let us see, what Effect a mistaken Offence of this kind had upon the *French* Theatre; which was told me by a Gentleman of the long Robe, then at *Paris*, and who was himself the innocent Author of it. At the Tragedy of *Zaire*; while the celebrated Mademoiselle *Goffin* was delivering a Soliloquy, this Gentleman was seiz'd with a sudden Fit of Coughing, which gave the Actress some Surprise, and Interruption; and his Fit increasing, she was forced to stand silent so long, that it drew the Eyes of the uneasy Audience upon him; when a *French* Gentleman leaning forward to him, ask'd him, If this Actress had given him any particular Offence, that he took so publick an Occasion to resent it? The *English* Gentleman, in the utmost Surprise, assured him, So far from it, that he was a particular Admirer of her Performance; that his Malady was his real Misfortune, and if he apprehended any Return of it, he would rather quit his Seat, than disoblige either the Actress, or the Audience.

This publick Decency in their Theatre, I have myself seen carried so far, that a Gentleman in their *second Loge*, or Middle-Gallery, being observ'd to sit forward himself, while a Lady sat behind him, a loud Number of  
Voices







Voices call'd out to him, from the Pit, *Place à la Dame! Place à la Dame!* When the Person so offending, either not apprehending the Meaning of the Clamour, or possibly being some *John Trott*, who fear'd no Man alive; the Noise was continued for several Minutes; nor were the Actors, though ready on the Stage, suffer'd to begin the Play, 'till this unbred Person was laugh'd out of his Seat, and had placed the Lady before him.

Whether this Politeness, observ'd at Plays, may be owing to their Clime, their Complexion, or their Government, is of no great Consequence; but, if it is to be acquired, methinks it is pity our accomplish'd Countrymen, who every Year, import so much of this Nation's gawdy Garniture, should not, in this long Course of our Commerce with them, have brought over a little of their Theatrical Good-breeding too.

I have been the more copious upon this Head, that it might be judg'd, how much it stood us upon, to have got rid of those improper Spectators, I have been speaking of: For whatever Regard we might draw by keeping them, at a Distance, from our Stage, I had observed, while they were admitted behind our Scenes, we but too often shew'd them the wrong Side of our Tapestry; and that many a tolerable Actor was the less valued, when it was known, what ordinary Stuff he was made of.

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Among the many more disagreeable Distresses, that are almost unavoidable, in the Government of a Theatre, those we so often met with from the Persecution of bad Authors, were what we could never intirely get rid of. But let us state both our Cases, and then see, where the Justice of the Complaint lies. 'Tis true, when an ingenious Indigent had taken, perhaps, a whole Summer's Pains, *invitâ Minervâ*, to heap up a Pile of Poetry, into the Likeness of a Play, and found, at last, the gay Promise of his Winter's Support, was rejected, and abortive, a Man almost ought to be a Poet himself, to be justly sensible of his Distress! Then, indeed, great Allowances ought to be made for the severe Reflections, he might naturally throw upon those pragmatistical Actors, who had no Sense or Taste of good Writing. And yet, if his Relief was only to be had, by his imposing a bad Play upon a good Set of Actors, methinks the Charity that first looks at home, has as good an Excuse for its Coldness, as the unhappy Object of it had a Plea for his being reliev'd, at their Expence. But immediate Want was not always confess'd their Motive for Writing; Fame, Honour, and *Parnassian* Glory had sometimes taken a romantick Turn in their Heads; and then they gave themselves the Air of talking to us, in a higher Strain---- Gentlemen were not to be so treated! the Stage was like to be finely govern'd, when Actors pretended to be Judges of Authors, &c. But, dear Gentlemen! if they  
were

Sir,

When I desired the favour of seeing you this Evening I had forgot that I had appointed a Gentleman to hear his Tragedy read at y<sup>e</sup> same Time a messenger came to me this Morning to put me in mind of the Appointment. As the Gentleman proposes to have his play acted (if it be approv<sup>d</sup> of) before Xmas, I hope you will excuse my deferring the pleasure of hearing yours, till to Morrow, or any other day, & hour, you please to appoint. I am downright ashamed of my forgetfulness, But if you knew what Hurry our Theatrical Affairs have been <sup>in</sup> of late, you woud the more readily Excuse, pr.

Sunday Morning  
5 Nov: 1732 /

your most Obedient  
humble Serv<sup>t</sup> RB Booth

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were good Actors, why not? How should they have been able to act, or rise to any Excellence, if you supposed them not to feel, or understand what you offer'd them? Would you have reduc'd them, to the meer Mimickry of Parrots, and Monkies, that can only prate, and play a great many pretty Tricks, without Reflection? Or how are you sure, your Friend, the infallible Judge, to whom you read your fine Piece, might be sincere in the Praises he gave it? Or, indeed, might not you have thought the best Judge a bad one, if he had disliked it? Consider too, how possible it might be, that a Man of Sense would not care to tell you a Truth, he was sure you would not believe! And, if neither *Dryden*, *Congreve*, *Steele*, *Addison*, nor *Farquhar*, (if you please) ever made any Complaint of their Incapacity to judge, why is the World to believe the Slights you have met with from them, are either undeserved, or particular? Indeed! indeed, I am not conscious that we ever did you, or any of your Fraternity the least Injustice! Yet this was not all we had to struggle with; to supersede our Right of rejecting, the Recommendation, or rather Imposition, of some great Persons (whom it was not Prudence to disoblige) sometimes came in, with a high Hand, to support their Pretensions; and then, *cout que cout*, acted it must be! So when the short Life of this wonderful Nothing was over, the Actors were, perhaps, abus'd in a Preface, for obstructing the Success of it, and the

Town publickly damn'd us, for our private Civility.

I cannot part with these fine Gentlemen Authors, without mentioning a ridiculous *Disgraccia*, that befel one of them, many Years ago: This solemn Bard, who, like *Bays*, only writ for Fame, and Reputation; on the second Day's publick Triumph of his Muse, marching in a stately full-bottom'd Perriwig into the Lobby of the House, with a Lady of Condition in his Hand, when raising his Voice to the Sir *Fopling* Sound, that *became the Mouth of a Man of Quality*, and calling out--- Hey! Box-keeper, where is my Lady such-a-one's Servant, was unfortunately answer'd, by honest *John Trott*, (which then happen'd to be the Box-keeper's real Name) Sir, we have dismiss'd, there was not Company enough to pay Candles. In which mortal Astonishment, it may be sufficient to leave him. And yet had the Actors refus'd this Play, what Resentment might have been thought too severe for them?

Thus was our Administration often censured for Accidents, which were not in our Power to prevent: A possible Case, in the wisest Governments. If therefore some Plays have been preferr'd to the Stage, that were never fit to have been seen there, let this be our best Excuse for it. And yet, if the Merit of our rejecting the many bad Plays, that press'd hard upon us, were weigh'd against the few, that were thus imposed upon us, our Conduct, in general, might have more Amendments







1732. Sept. 27<sup>th</sup>. Died at his House in Bow Street, Covent Garden.  
Mr Robert Wilks, Comedian, and one of the Patentees of Drury Lane  
Theatre. Aged 63.

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ments of the Stage to boast of, than Errors to answer for. But it is now Time to drop the Curtain.

During our four last Years, there happen'd so very little unlike what has been said before, that I shall conclude with barely mentioning those unavoidable Accidents, that drew on our Dissolution. The first, that for some Years had led the way to greater, was the continued ill State of Health, that render'd *Booth* incapable of appearing on the Stage. The next was the Death of *Mrs. Oldfield*, which happen'd on the 23d of *October*, 1730. About the same Time too *Mrs. Porter*, then in her highest Reputation for Tragedy, was lost to us, by the Misfortune of a dislocated Limb, from the overturning of a *Chaise*. And our last Stroke was the Death of *Wilks*, in *September*, the Year following, 1731.

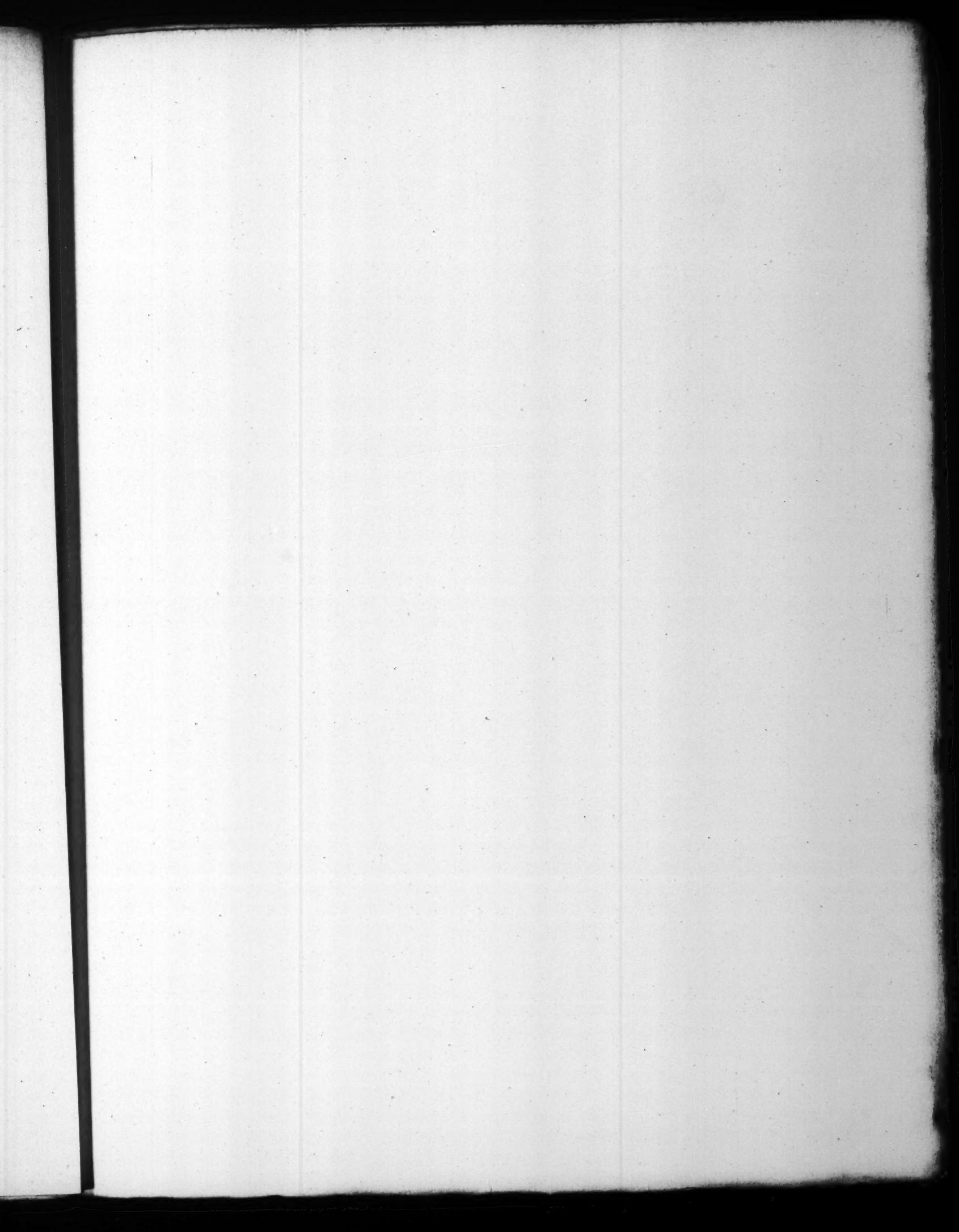
Notwithstanding such irreparable Losses; whether, when these favourite Actors were no more to be had, their Successors might not be better born with, than they could possibly have hop'd, while the former were in being; or that the generality of Spectators, from their want of Taste, were easier to be pleas'd, than the few that knew better: Or that, at worst, our Actors were still preferable to any other Company, of the several, then subsisting: Or to whatever Cause it might be imputed, our Audiences were far less abated, than our Apprehensions had suggested. So that, though it began to grow late in Life  
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with me; having still Health, and Strength enough, to have been as useful on the Stage, as ever, I was under no visible Necessity of quitting it: But so it happen'd that our surviving Fraternity having got some chimærical, and as I thought, unjust Notions into their Heads, which though I knew they were without much Difficulty to be surmounted; I chose not, at my time of Day, to enter into new Contentions; and, as I found an Inclination in some of them, to purchase the whole Power of the Patent into their own Hands; I did my best, while I staid with them, to make it worth their while to come up to my Price; and then patiently sold out my Share, to the first Bidder, wishing the Crew, I had left in the Vessel, a good Voyage.

What Commotions the Stage fell into, the Year following, or from what Provocations, the greatest Part of the Actors revolted, and set up for themselves, in the little House, in the *Hay-Market*, lies not within the Promise of my Title Page to relate: Or as it might set some Persons living, in a Light, they possibly might not chuse to be seen in, I will rather be thankful, for the involuntary Favour they have done me, than trouble the Publick, with private Complaints of fancied, or real Injuries.

F I N I S.





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The original Pamphlet. / of which the following is a Transcript. / contains several circumstances and anecdotes of the Performers of the last century. which are no where else to be met with. It appears to have been published by subscription at Bath. in or about 1750.

Mr Field. was the purchaser of this Tract. / against the late James Bindley Esq. at Mr Reads sale. / for £3. 7. 0. It contained the following Note by Mr Read. " Easter Monday. 1796 — Though I have now possessed this Pamphlet 25 years. it is remarkable. that I have never seen another copy of it. Isaac Reed. "

This copy is in the possession of the Rev<sup>d</sup> Mr Genest. of Bath; and S<sup>r</sup> Sumley Sheffington has another.



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a Brief Supplement to bolley bibber Esq:

This Lives of the late famous Actors and Actresses .

*Si li scis . melior ego .*

By Anthony }  
Vulge Tony } Aston .

Printed for the Author .

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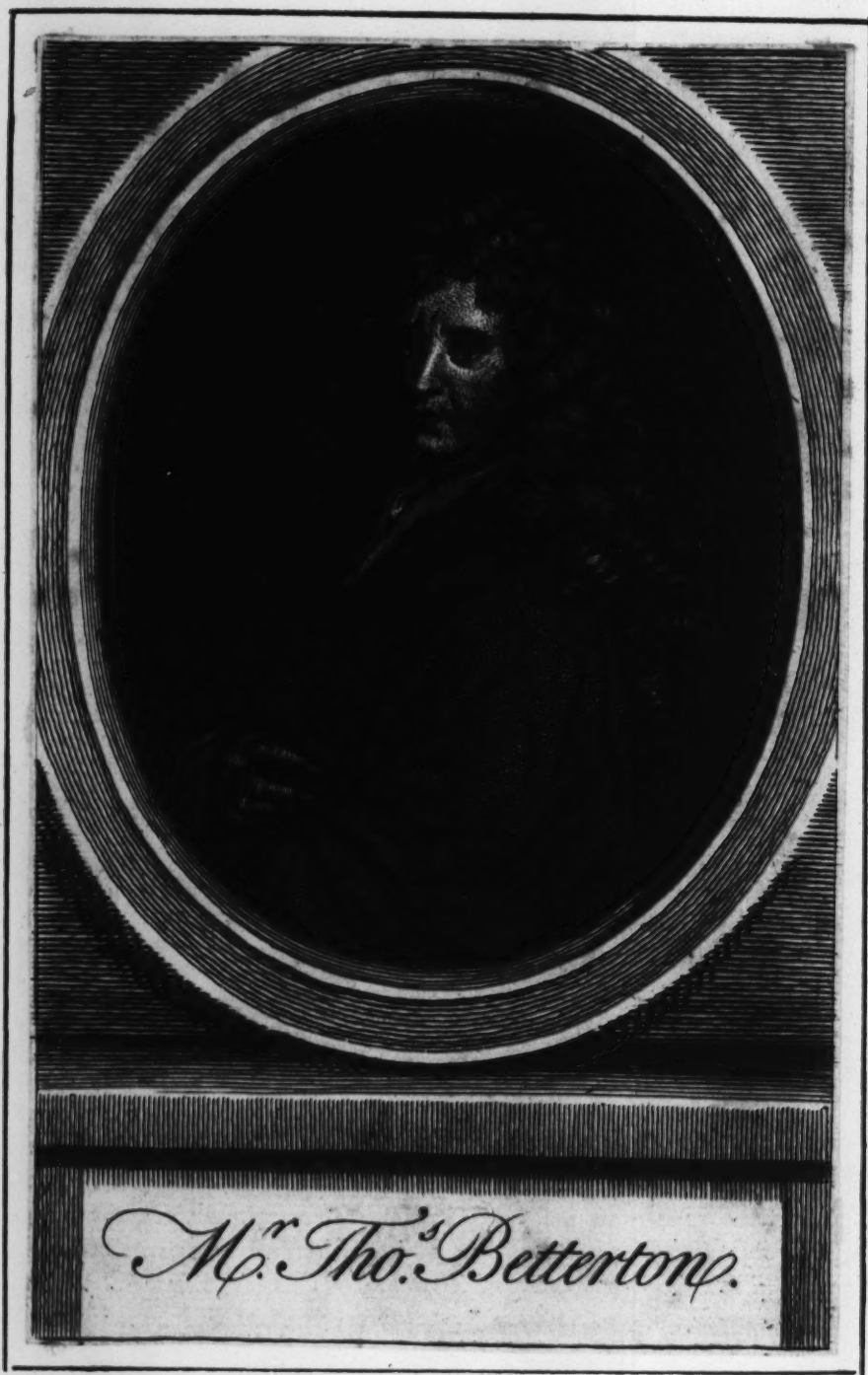
Mr Bibber is guilty of omission, that he hath not given us  
any description of the several personages, beauties, or faults —  
faults. / I say, / of the several Actors &c. for

*Nemo sine crimine vivit.*

Or, as the late Duke of Buckingham says of characters,  
that, to shew a man not defective.

were to draw

A faultless Monster, that the World neer saw.



Mr. Tho. Betterton.

A Brief Supplement to Colley Cibber Esq: his Lives of the late  
famous Actors and Actresses.

Mr Betterton. / although a superlative good Actor. / labour'd under  
ill figure, being clumsily made. having a great head, a short thick neck,  
stoop'd in the shoulders, and had fat short arms; which he rarely lifted  
higher than his stomach — His left hand frequently in his breast, between  
his Coat and Waistcoat, while with his right, he prepar'd his speech. —

His actions were few but just — He had little eyes, and a broad face,  
a little rock fretten, a corpulent body, and thick legs, with large feet —

He was better to meet than to follow: for his aspect was serious, venerable,  
and majestic, in his latter time, a little paralytic — His voice was low  
and grumbling: yet he could tune it by an artful climax, which enforced  
universal attention, even from the Tops and Orange Girls — He was  
incapable of Dancing, even in a Country-dance, as was Mr Barry; But  
their good qualities were more than equal to their deficiencies — While  
Mr Bracegirdle sung very agreeably in the Loves of Mars and Venus,  
and danced in a Country-dance as well as Mr Wilks, though not with  
so much Art and Topperry, but like a well bred Gentlewoman. —



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Mr Betterton was the most extensive Actor, from Alexander, to St John Falstaff: but in that last character, he wanted the waggy of Estcourt, the drollery of Harper, and sallaciousness of Jack Evans. — but then Estcourt was too trifling. Harper had too much of the Bartholomew Fair, and Evans misplaced his humour — Thus you see what flaws are in bright Diamonds; — and I have often wished that Mr Betterton, would have resign'd the part of Hamlet to some young Actor, / who might have personated, tho' not have acted it better. / for when he threw himself at Ophelia's feet, he appeared a little too grave for a young student, lately come from the University of Wittenburgh; and his repartees seemed rather as apothegms from a sage Philosopher, than the sporting flashes of a young Hamlet: and no one else could have pleased the Town he was so rooted in their opinion — His younger contemporary, / Betterton 63. Powell 40 years old. / Powell attempted several of Betterton's parts, as Alexander, Jaffier &c, but lost his credit: as in Alexander, he maintain'd not the dignity of a King, but out Heroded Herod: and in his poison'd mad scene, outtraced all probability: while Betterton kept his passion under and shew'd it most, / as Fire smokes most when stifled. / —

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Betterton, from the time he was dress'd to the end of the Play, kept his mind in the same temperament and readiness, as the present character required. — If I was to write of him all day, I should still remember fresh matter in his behalf; and, before I part with him, suffer this facetious story of him, and a country Tenant of his. —

Mr Betterton, who had a small Farm near Reading, in the County of Berks: and the countryman came in the time of Bartholomew Fair, to pay his rent. — Mr Betterton took him to the Fair, and going to one Brawley's Puppet Show, offered two shillings for himself, and Roger his Tenant. — "No, no, Sir" said Brawley "We never take money of one another" This affronted Mr Betterton, who threw down his money and they entered. — Roger was hugely diverted with Punch, and bred a great noise: saying, that he would drink with him for he was a merry fellow. — Mr Betterton told him, he was only a Puppet, made up of sticks and rags: However Roger still cried out, that he would go and drink with Punch — When Master took him behind, where the Puppets hung up, he swore, he thought Punch had been alive — "However" said he though he be but sticks and rags, I'll give him sixpence to drink my health — At night, Mr Betterton went to the Theatre, when was played the Orphan Mr Betterton acting Bastanio: Mr Barry, Monimia. — "Well" said

Sull: "What think you of the renowned Cleopatra?"

Briet: By that nickname so unfortunate to poor Anthony, as the other has been to many an honest country gentleman, I should guess whom you mean.

Sull: You take me right.

Briet: In her time she has been the very spirit of action every way: Nature made her for the delight of Mankind: and till Nature began to decay in her, all the Town shared her bounty. Rame. I do think that person the finest Woman in the World upon the Stage, and the ugliest Woman off out.

Sull: Age and Intemperance are the fatal enemies of Beauty: she's guilty of both; she has been a rioter in her time, but the edge of her appetite is long ago taken off: she still charms / as you say. / upon the Stage, and even off I don't think so rudely of her as you do.

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[ Gildon. ]



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ELIZ<sup>TH</sup> BARRY.

*From an Original Picture by St. Godfrey Kneller.  
in the Collection of the R<sup>t</sup> Hon. the Earl of Oxford at Strawberry Hill.*

*Pub. Dec. 17. 1792. by E. & S. Harding Pall Mall.*

Mowler. "How dost like this Play. Roger?" — "Why. I dont know." says Roger "its well enough for sticks and rage"

To end with this Phœnix of the Stage. I must say of him as Hamlet does of his Father. "He was a man. I take him for all in all. I cannot look upon his like again."

This favorite Mr Barry, claims the next in estimation: they were both, never better pleased than in playing together. Mr Barry outshined Mr Braigndle in the character of Lara in the Mourning Bride, altho Mr Congreve designed Almeria for that favour — And yet this fine creature was not handsome her mouth opening most on her right side, which she strove to draw to other way, and, at times, composing her face, as if sitting to have her Picture drawn — Mr Barry, was middle sized, and had darkish hair, light eyes dark eye-brows, and was indifferently plump: Her face, somewhat preceded her action, as the latter did her words, her face was expressing the passions: not like the Actresses of late times, who are afraid of putting their faces out of the form of non-meaning, least they should crack the cream, white-wash or other cosmetic blowed on. Mr Barry had a manner of drawing out her words, which became her, but not Mr Bradshaw, and Mr Porter, [successors.] — To hear her speak the following speech in the Orphan, was a charm.



*J. Harding Delin.*

*James Heath Sculp.*

**MRS. BRACEGIRDLE.**

*Published by F. Evans, A<sup>th</sup>l, Great Queen Street, Lincoln's Inn Fields.*



"I'm neer so well pleas'd, as when I hear thee speak  
And listen to the musick of thy voice

And again,

Who's he that speaks with a voice so sweet

As the Shepherd pipes upon the Mountain,

When all his little flock are gathering round him.

Neither she, nor any of the Actors of those times, had any tone in their speaking. / too much lately in use. / — In Tragedy, she was solemn and august — In free Comedy, alert, easy and gentle — pleasant in her face, and action; filling the stage with variety of gesture — she was Woman to Lady Shelton of Norfolk. / my Godmother. / when Lord Rochester took her on the stage; where, for some time they could make nothing of her — she could neither sing, nor dance, no, not in a Country dance.

M<sup>rs</sup> Bracegirdle, that Diana of the stage, hath many places contending for her birth. — The most received opinion is, that she was the Daughter of a Coachman, Coach-maker, or letter out of Coaches, in the Town of Northampton — But I am inclinable to my Father's opinion. / who had a great value for her reported virtue. / that she was a distant relation, and came out of Staffordshire, from about Walsall, or Wolverhampton.

Sull: — " But does that Romantick Virgin, still keep up her great reputation ?

Bri: Dye mean her reputation for acting ?

Sull: I mean her reputation for not acting: you understand me ?

Bri: I do: but if I were to be said for believing that single article I could not do't: 'Tis all, all a jiggle, 'tis Legendemair: the best oit is, she falls into good hands, and the secrecy of the intrigue secures her: but as to her innocence, I believe no more oit, than I believe of John Mandevil.

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| Gildon. |

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G. Kneller Bar<sup>o</sup> pinx.

J. Chambers sculp.

She had many assailants on her Virtue, as Lord Lovelace. Mr Congreve, the last of which, had her company most; but she ever resisted his vicious attacks, and yet, was always uneasy at his leaving her: on which observation, he made the following Song.

Pious Belinda goes to Prayers,  
Whenever I ask the favour;  
Yet the tender fools in tears,  
When she believes I'll leave her  
Would I were free from this restraint  
Or else had power to win her  
Would she could make of me a Saint  
Or I of her a Sinner.

And as Mr D Urfey alludes to it in his Puppet Song in Don Quixote.

Since that our fate intends  
Our amity shall be no dearer  
Still let us kiss and be friends  
And sigh we never shall come nearer.

She was very shy of Lord Lovelaces company, as being an engaging man who dress'd well: And, as every day, his servant came to her, to ask her how she did; she always returned her answer, in the most obedient words

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and behaviour. " That she was indifferent well, she humbly thanked his Lordship " — She was of a lovely height, with dark brown hair and eye brows, black sparkling eyes, and a fresh blusky complexion: and whenever she exerted herself, had an involuntary flushing in her Breast, Neck and Face: having continually a cheerful aspect, and a fine set of even white teeth: never making an Exit, but that she left the Audience in an imitation of her pleasant countenance, Gentle Comedy, was her chief play, and that too when in Mens cloaths, in which she far surmounted all the Actresses of that and this age —

Yet she had a defect, scarce perceptible. Viz. Her right shoulder, a little protruded, which when in Mens cloaths, was covered by a long or campaign Peruke — She was finely shaped, and had very handsome legs and feet: and her gait, or walk, was free, manlike, and modest, when in breeches — Her virtue had its reward, both in applause and specie: for as it happened, the Dukes of Dorset, and Devonshire, Lord Halifax, and other Nobles, over a Bottle, were extolling Mr Bracegirdles virtuous behaviour. — " Come, " says Lord Halifax, " You all commend her virtue: but why do we not present that incomparable woman, with something worthy her acceptance? " This Lordship deposited 200 Guineas, which the rest made up 800, and sent to her, with encomiums,

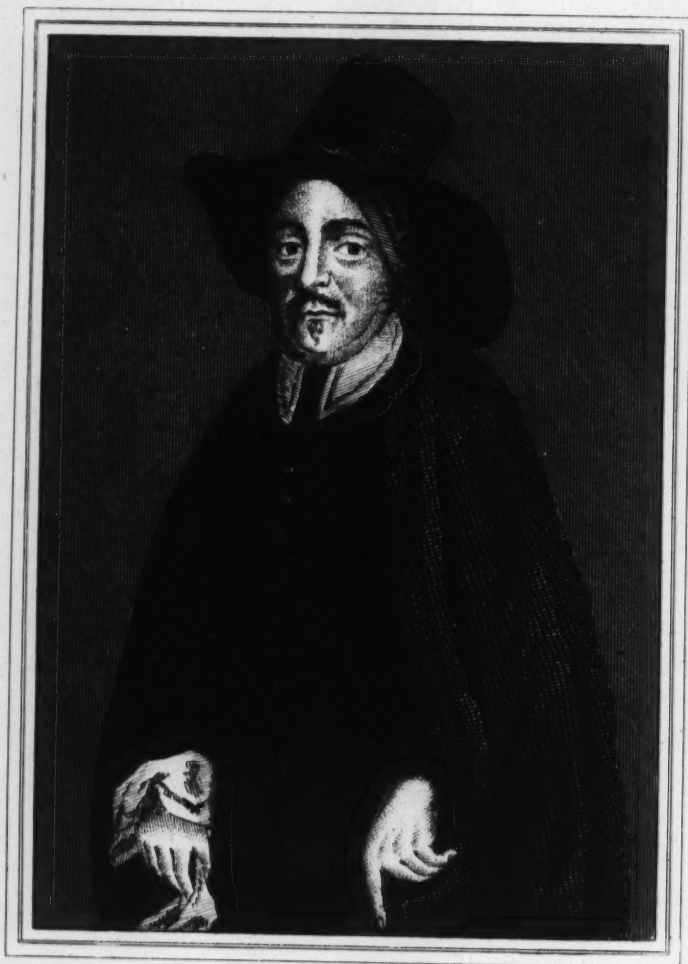
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on her virtue — She was when on the Stage, divinely charitable, going often into Clare Market, and giving money to the unemployed Basket-women: inasmuch that she could not pass that neighbourhood without the thankful acclamations of people of all degrees: so that if any person had affronted her, they would have been in danger of being killed directly, and yet this good woman was an Actress — She has been off the Stage these 26 years, or more, but was alive July 20<sup>th</sup> 1747. for I saw her in the Strand, London, then — with the remains of charming Bracegirdle.

Mr Sandford, although not usually deemed an Actor of the first rank, yet the characters allotted him were such, that none besides, then nor since, ever topped; for his figure which was diminutive and mean, / being round shoulder'd, meagre fac'd, spindle shank'd, splay footed, with a sour countenance, and long lean arms, / rendered him a proper person to discharge Iago, Foresight, and Ma'hquis in the Villains, but he failed in succeeding in a fine description of a triumphant cavalcade, in Alongo in the Mourning Bride, because his figure was despicable, / although his energy was by his voice and action, enforced with great soundness of art and justice. / — This person acted strongly with his face.





CAVE UNDERHILL .

Comedian ,

*in the Character of Obadiah*

*Pub. by T. Goulfield, 1726.*

and, / as King Charles said, / was the best Villain in the World. —

He proceeded from the Sandfords of Sandford, that lies between Newport and Whitchurch in Shropshire — He would not be concerned with Mr Betterton. Mr Barry &c as a sharer in the revolt from Drury Lane to Lincoln's Inn Fields: but said. This is my agreement. To Samuel Sandford. Gentleman. Three score shillings a week — "Pho! pho!" said Mr Betterton. "Three pounds a week" — "No, no" said Sandford: — To Samuel Sandford. Gentleman. Three score shillings a week — To which Gave Underhill, who was a  $\frac{3}{4}$  sharer, would often join Sandford, saying. "Samuel Sandford. Gent. my man" — "Go you dot," said Sandford — to which tother ever replied. "Samuel Sandford. my man. Samuel." in . . .

Gave Underhill, and Mr Doggett. will be the next treated of.

Gave Underhill, though not the best Actor in the course of precedence, was more admired by the Actors than the Audience — there being no rivals in his dry heavy downright way in low comedy — his few parts were. The first Grave-digger in Hamlet — Sancho Panza, in the first part of Don Quixote, — Ned Plunt, in the Rover — Giacomo in the Libertine — and the Host in the Villain — All which

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were dry heavy characters; except in Jacomo, in which, when he arrived at any archness, he fell into downright insignificance — He was about 50 years of age, the latter end of King Williams reign, about 6 foot high long, and broad faced, and something more corpulent than the Author. his face, very like the Homo Sylvestris, or Chimpanzee: for his nose was flatish and short, and his upper lip very long and thick, with a wide mouth and short chin: a churlish voice and awkward action / leaping often up, with both legs at a time, when he conceived any thing wagging, and afterwards hugging himself at the thought. / — He could not enter into any serious character, much more Tragedy: and was the most confined Actor I ever saw. And scarce could be brought to speak a Latin speech in Don Quixote, when Sancho is made to say, Sit bonus populus, bonus vis gubernator, which he pronounced thus

" Sit bones and bobble ore

Bones and ears, Goble Nature."

He was obliged to Mr Betterton for thrusting him into the character of Merry man in his Wanton Wife, or Amorous Widow, but Westheart Case, was too much of a Dulman — His chief achievement was in Lolpropp, in the Squire of Alsatia, where it was almost impossible for him to deviate from himself: But he did great injustice to Dr Sampson Legend, in Love for Love, unless it had been true, that the

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Knights had been bred a Hog-driver — In short Underhill, was far from being a good Actor — as appeared by the late Ben Johnson's assuming his parts of Giacomo — the Grave digger in Hamlet — and Judge Gripe in Amphitruon — I know Mr Underhill, was much cried up in his time, but I am so stupid as not to know why.

Mr Dogget indeed, cannot reasonably be so censur'd, for whoever decried him, must inevitably have laugh'd much, whenever he saw him act. — Mr Doggett was but little regarded, till he chopp'd on the character of Solon, in the Marriage Hate match'd: and from that, he vegetated fast, in the parts of Fuddlewife in the Old Bachelor. — Volignio in the Villain — Hob, in the Country Wake, and Ben the Sailor, in Love for Love — But on a time he suffered himself to be exposed, by attempting the serious character of Phorbias in Oedipus, than which nothing could be more ridiculous — for when he came to these words —  
/ " But oh, I wish Phorbias had perished in that very moment. " /  
the Audience conceiv'd it was spoke like Hob in his dying speech — They burst out into a loud laughter; which sunk Tom Doggett's progress in Tragedy for that time. — *Falix quem faciunt aliena pericula cautum.* — But our present Laureat had a better opinion of himself, for on a few nights afterwards, Colley, at the old Theatre,



A Writer of the Secret Mercury September 9. 1702. says "At last  
all the childish parade shrunk off the Stage, by matter and motion, and  
enter a hobbledehoy of a Dance, and Dogget, in old Womens Petticoats,  
and red Waistcoat, as like Progne Cock, as ever man saw. It would  
have made a Stoic split his lungs if he had seen the temporary Harlot  
sing and weep both at once: a true emblem of a Womens Tears!"

attempted the same character; but was his'd — His voice, sounding like Lord Toppington's. *Ne Sutor ultra crepidam*. Mr Dogget, was a little lively spry man, about the stature of Mr L — Bookseller, in B — but better built. His behaviour cheerful modest and complacent — He sung in company, very agreeably, and in public, very comically — He danced the bluestock round, full as well as the famed Captain George but with much more nature and nimbleness — I have had the pleasure of his conversation for one year, when I travell'd with him in his strolling company, and found him a man of very good sense, but illiterate; for he wrote me word, thus — "Sir, I will give you a hole / for whole / share.

He dress'd neat and something fine — in a plain cloth coat, and a brocaded Waistcoat: But he is so recent, having been so often at Bath. — *Satis est* — He gave his yearly water badge out of a warm principle / being a staunch revolution Whig. / — I cannot part with this comparison without saying, that he was the most faithful pleasant actor, that ever was — for he never deceiv'd his audience — because, while they gazed at him, he was working up the joke, which broke out suddenly in involuntary exclamations and laughter — Whereas, our modern actors are fumbling the dull minutes, keeping the gaping Pit in suspense of something delightful a coming — *Et parturient montes nascetur ridiculus mus*. He was the best face player, and gesticulator; and

The only Portrait of Dogget known is a small Print, representing him  
Dancing the Cheshire Round, with the motto. "Ne Sutor ultra crepidam"

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a thorough Master of the several Dialects, except the Scots, / for he never was in Scotland, / but was, for all that a most excellent Sawney. Whoever would see him pictured, in the character of Sawney at the Duke's head, in Lynn Regis, in Norfolk. — While I travelled with him, each Tharer kept his Horse, and was every where respected as a Gentleman.

Jack Verbruggen, in point of merit, will salute you next. Jack Verbruggen, that rough diamond, shone more bright than all the artful polished Brilliants, than ever sparkled on our Stage / Jack bore the Bell away / — He had the words perfect at one view, and Nature directed 'em into Voice and Action; in which last, he was always pleasing — This person being tall, well built and clean; only he was a little in-kneed, which gave him a shambling gait, which was a carelessness, and became him — His chief parts were Bayazet, Oronooko, Edgar in King Lear, Wilmore, in the Rover and Cassius, when Mr Betterton played Brutus with him — Then you might behold the grand contest Viz. Whether Nature or Art excelled. — Verbruggen, wild and untought; or, Betterton, in the trammels of instruction —

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In Edgar in King Lear. Jack shewed his judgement most; for his madness was unlimited; Whereas he sensibly felt a tenderness for Cordelia, in these words. / speaking to her. / "As you did once know Edgar" — and you might best conceive his manly wild starts, by these words in Orosoko — "Ha! Thou hast roused the Lion in his Den, he stalks abroad, and the wild Forest trembles at his roar" — Which was spoken like a Lion, by Orosoko, and Jack Verbruggen, for Nature was so predominant, that his second thoughts never altered his prime performance — The late Marquis of Halifax, ordered Orosoko, to be taken from George Powell, saying to Mr Southern, the Author, — That Jack was the unpolished Hero, and would do it best. — In the Rover, / Wilmore, / never were more beautiful scenes, than between him and Mr Bracegirdle, in the character of Helena: for what with Verbruggen's untaught airs, and her smiling repartees, the Audience were afraid, they were going off the stage every moment — Verbruggen, was Nature without extravagance — Freedom without licentiousness, and vigorous without bellowing. He was most indulgently soft, when he says to Imoinda "I cannot as I would bestow thee, and as I ought, I dare not." — Yet with all these perfections, Jack did and said more silly things, than all the Actors besides: for he was drawn in



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at the common cheat of pricking at the girdle. Cups and Balls &c. and told his Wife one day, that he had found out a way to raise a good Benefit — "I hope" said she, "you'll have your Bills printed in gold Letters" — "No, no: better than that" said he; "for I'll have the Kings arms all in gold letters" — As Mr Verbruggen had Nature for his director in acting, so had a known Singer, Jimmy Bowen, the same in Music; — he when practising a Song set by Mr Purcell, some one of the Musicians told him to grace, and run a division, in such a place. "O! let him alone," said Mr Purcell, "he will grace it more naturally than you or I can teach him" — In short, an Actor, like a Poet, — Nasitur non fit. — And this Author prizes himself on that attempt, as he hath had the judgement of all the best Critics, in the character of Foulswife, in the Old Bachelors: — if you would see Nature, say they, see Tony Aston — if Art, Colley Cibber. — and indeed I have often shed mock tears in that part involuntary.

Mr Verbruggen, claims a place next, she was all art, and her acting all acquired, but dressed so nice it looked like Nature — There was not a look a motion, but what were all designed, and these, at the same word, period, occasion, incident, were every night, in the same character alike: and yet all sat charmingly easy on her. —

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Astoria is mistaken in saying she never played in Tragedy. as she acted Achmet, in Mr Pea's Ibrahim. a part of some importance — She had acted St Anthony Love. and other breeches parts before she played Charlotte Wellston. — Gibber says. that Mr Verbruggen in the Western Life. transformed herself into a most awkward animal — and T. Urley. speaks highly of her performance in Mary the Duxon — these two parts are as different from Melantha and Hellaria as possible.



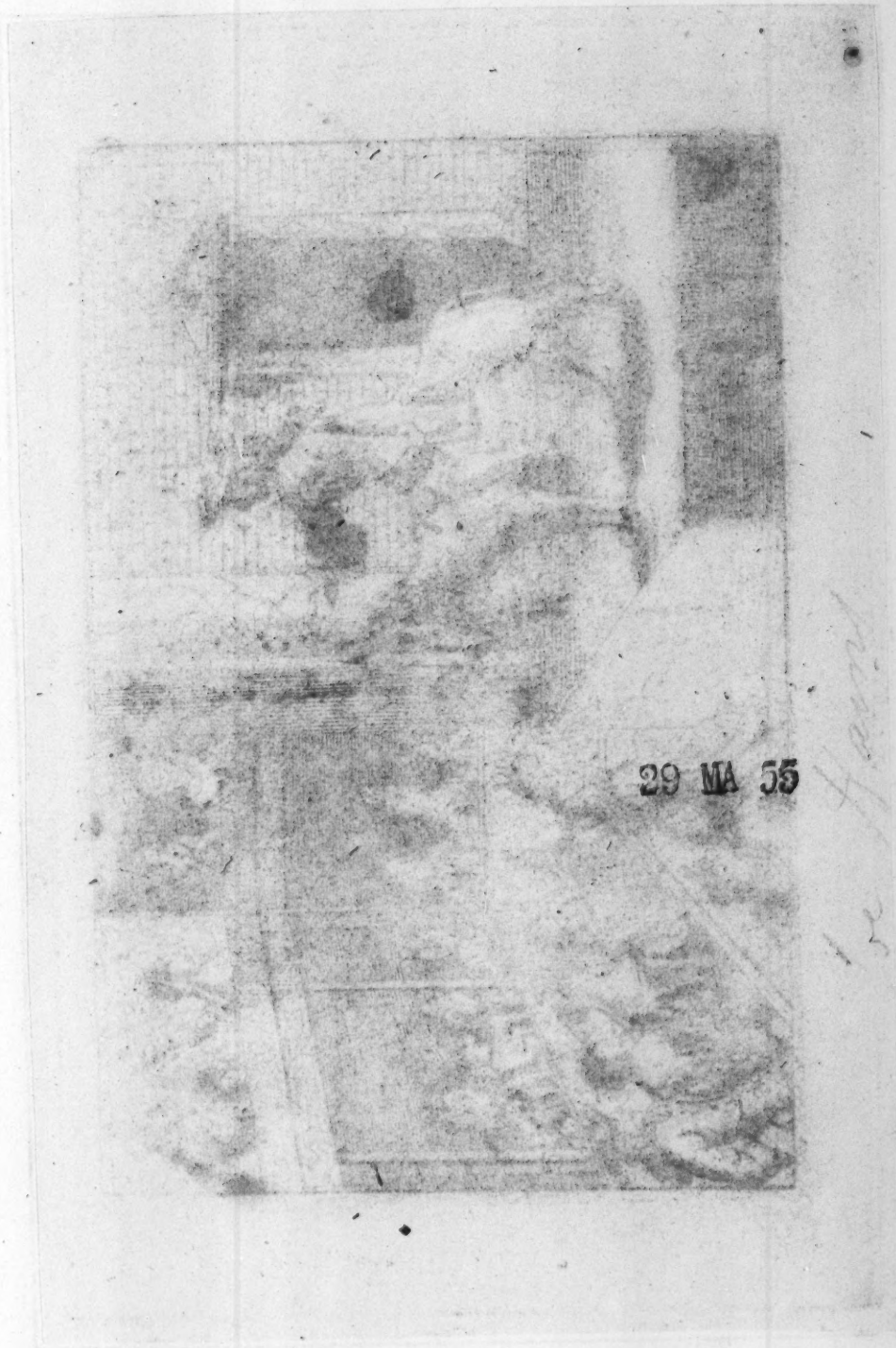
Her Face, motion &c. changed at once. But the greatest and usual position, was Laughing. flitting her Fan, and, je ne sçai quoi. — with a kind of affected twitter — she was very loth to accept of the part of Willows, in Orosoko, and that with just reason, as being obliged to put on Men's cloaths — having thick legs and thighs, corpulent and large posteriors. — but yet the Town, / that respected her / compounded and rewarded her with applause: for she was the most pleasant creature that ever appeared: Add to these, she was a fine fair woman, plump, full featured, her face of a fine smooth oval, full of beautiful, well disposed Moles on it, and on her Neck and Breast — Whatever she did, was not to be call'd Acting: No, no, it was what she represented: she was neither more nor less, and was the most easy Actress in the World. —

The late Mr Oldfield borrowed something of her free manner in Comedy — As for Tragedy, Mr Verbruggen, never attempted it; Melantha, was her Master piece: and the part of Thyllaria, in Tunbridge Walks, could not be said to be acted by any but her. — Her maiden name was Percival, and she was the Widow of Mr Mountfort, / who was killed by Lord Mohun. / when Mr Verbruggen married her. — She was the best conversation possible: never captious, or displeas'd at any thing, but what was gross or indecent: for she was cautious, least fiery Jack, should so resent it as to breed a quarrel: — for he would often

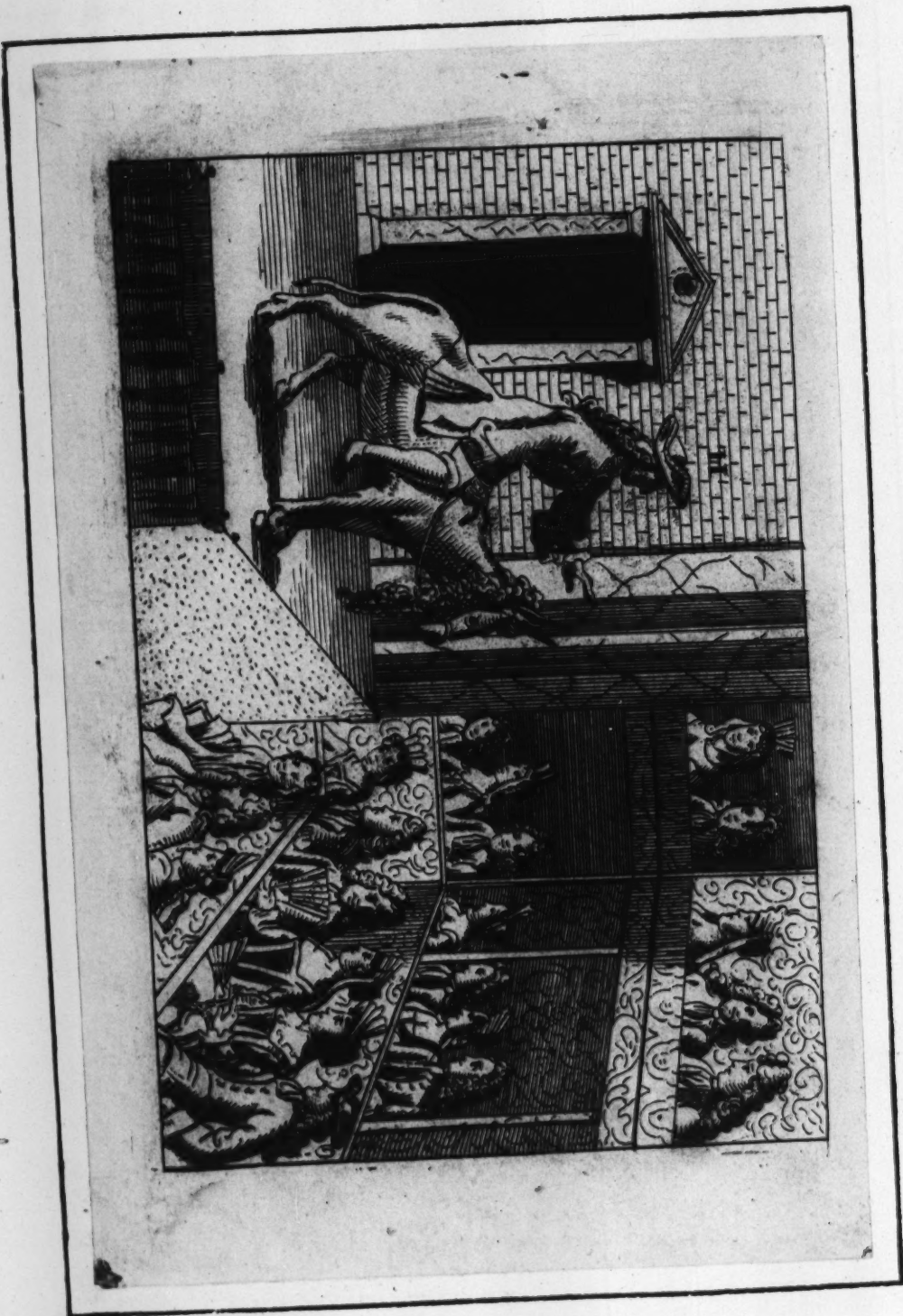
W Southern says. that he wrote the character of St Anthony  
Love, expressly for Mrs Mountfort, and that she acted it admirably.

In the Epilogue, to 'Neglected Virtue', & 'The Unhappy Conqueror'  
acted 1696. | which was spoken by Joe Haines in the character of a  
Madman. on one of the lines there is the following note. "here, Mr  
Haines made several pleasant digressions. too long to be inserted,  
and to make place for them omitted some lines of this Epilogue "









for Francis, mounted upon an Asp. speaking the Epilogue is Unhappy -  
- Kinchase. | the Tom Prentiss Works 1730. Vol. 1. p. 313.

say. — " Damme! Tho' I don't much value my Wife, yet nobody shall affront her, by G-d! — and his Sword was drawn on the least occasion, which was much in fashion at the latter end of King Williams reign: — at which time I came on the Stage, when Mr Dogget left it: and then the facetious Joe Haines, was declining in years and reputation, tho' a good Actor and Poet: his Prologues exceeding all ever wrote — / Vide Love and a Bottle. /

Joe Haines, is more remarkable for the witty, tho' wicked pranks he played, and for his Prologues and Epilogues than for his acting — He was at first, a Dancer — After he had made his Tour in France, he narrowly escaped being seized, and sent to the Bastile, for personating an English Peer, and running 3000 Livres in debt, in Paris: but happily landing at Dover, he went to London, where in Bartholemew Fair, he set up a Droll, called, The Whore of Babylon, the Devil and the Pope, — This was in the first year of King James the second; when Joe was sent for, and roundly admonished, by Judge Pollicafen, for it. Joe reply'd, that he did it in respect to his Holiness: for whereas many ignorant people, beleived the Pope to be a Beast, he shewed him to be a fine comely old Gentleman, as he was, not with seven heads and ten horns, as the Scotch parsons describ'd him. However this affair spoiled Joes expiring credit: for



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next Morning a couple of Bailiffs seized him in an Action of £20. as the Bishop of Ely was passing by in his coach — Quoth Joe to the Bailiffs. — "Gentlemen, here's my cousin, the Bishop of Ely, going into his House, let me but speak to him, and he'll pay the debt and charges — the Bailiffs thought they might venture that, as they were within three or four yards of him so up goes Joe to the coach, pulling off his Hat, and got close to it: — The Bishop ordered the coach to stop, whilst Joe, / close to his ear, / said softly "My Lord, here are two poor Men, who have such great scruples of conscience that I fear they'll hang themselves." — "Very well," said the Bishop: so calling to the two Bailiffs, he said "You two Men come to me to morrow morning and I'll satisfy you." The Men bowed and went away: Joe / hugging himself with his fallacious device, / went also his way. In the morning, the Bailiffs, / expecting the Debt and charges, / repaired to the Bishop's, where being introduced, "Well," said the Bishop "What are your scruples of conscience?" — "Scruples" said the Bailiffs, "we have no scruples: we are Bailiffs, my Lord, who yesterday arrested your cousin, Joe Haines, for £20 Your Lordship promised to satisfy us to day, and we hope your Lordship will be as good as your word" —

The Bishop reflecting that his name and honour would be exposed, if he complied not, paid the Debt and charges. — There were two parts of Plays, / Holt Bluff in the Old Bachelor, and Roger in Bsof.

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which none ever touch'd but Joe Haines — I own I have copied him in  
Roger, as I did Mr Dogget in Fuddlewife — but now, for another story of  
him. In the Long Vacation, when Harlots, Poets and Players are all poor.  
Joe, walking in Brose Street, by Halton Garden, sees a fine Venison Pastey,  
come out of Glofops, a Pastey books Shop, which a Boy carried to a  
Gentleman's House thereby. — Joe watch'd it and seeing a Gentleman  
knock at the Door, he goes to the Door, and ask'd him, if he had knock'd  
at it: "Yes," said the Gentleman: the Door is opened — in goes the Gentleman  
and Joe after him to the Dining Room: Chairs were set, and all ready for  
the Pastey. The Master of the House, took Joe for the Gentleman's friend,  
whom he had invited to Dinner: which being over, the Gentleman departed  
Joe sat still — Says the Master of the House, to Joe, "Sir, I thought you  
would have gone with your friend." "My friend," says Joe, "alas  
I never saw him before in all my life." "No Sir," replied the other.  
"Pray Sir, then how came you to Dinner here?" — "Sir," said Joe, "I  
saw a Venison Pastey carried in here: and by this means, have dined  
very heartily of it: my name is Joe Haines," said he, "I belong to the  
Theatre." — "Oh, Mr Haines," continued the Gentleman: you are very  
welcome — You are a man of wit: come, bring tother Bottle." —  
which being finished, Joe, with good manners departed, and purposely  
left his cane behind him, which he design'd to be an introduction, to



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another Dinner there: for next day when they were gone to Dinner: Joe knocked briskly at the Door, to call for his cane, when the Gentleman of the House was telling ~~of~~ <sup>the</sup> friend of his, the trick he play'd the day before — Pray call Mr. Haines in — "So, Mr. Haines," said he "sit down, and partake of another Dinner" — "To tell you the truth" said Joe, "I left my cane yesterday on purpose." at which they all laugh'd. Now Joe, although while greedily eating, / was very attentive to a discourse of humanity begun and continued by the stranger; wherein he advanced, that every man's duty, was to assist another; whether with Advice, Money, Cloaths, Food or whatever else: this sort of principle suited Joe's end, as by the sequel will appear. The Company broke up, and Joe and the Gentleman walked away, / Joe sighing as he went along. / the Gentleman said to him "What do you sigh for?" — "Dear Sir," quoth Joe, "I fear my Landlord will this day seize my Goods, for only a Quarters Rent due last Week" — "How much is the money?" said the Gentleman — "Fifty shillings," said Joe, "and the Patentees owe me Ten Pounds, which will be paid next Week" — "Come" said the Gentleman, "I'll lend thee fifty shillings, on your Note, to pay me faithfully in three weeks" —

Which Joe with many promises and imprecations signed — But Joe thereafter had his eyes looking out before him, and whenever he saw the Gentleman would carefully avoid him: which the Gentleman one day



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perceived and going across Smithfield, met Joe full in the face, and in the middle of the Round, stopped him: Taking him by the collar, "Sirrah, pray pay me now, you impudent cheating Dog, or I'll beat you into a jelly"

Joe fell down on his knees making a dismal outcry, which drew a Mob about them, who enquired into the occasion, which was told them: and they upon hearing it, said to the gentleman — That the poor man could not pay it, if he had it not — "Well" said he "let him kneel down and eat up that thin sir's reverence, and I'll forgive him, and give up his Note: Joe promised he would, and presently — smearing his lips and nose, with the human conserve, the gentleman gave him his Note: when Joe ran and embraced him, kissing him, and bedawbing his face, and setting the Mob a hollowing.

The second part of their Lives, with the continuation of Joe Haines's pranks: the Author hopes a fresh advance for — in the interim, he thanks his friends.

Finis.

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Bartholomew Fair. 1703 — Advertisement. " Deserted from his Majesty's Company of Stage Players at Bath. with all his cloaths and Accoutrements. after having receiv'd advanced Money: A Man that writes himself a famous Comedian: Suppos'd to have enter'd himself among the Socks and Buskins in Bartholomew Fair, and taken his journey through the allurements of a thirty pound Bag. If he will return to his quarters at the Bath in 14 days, he shall be kindly receiv'd: otherwise his twelve-penny admirers will proceed against him with the utmost severity, and have no more claps at his service, when the money shall be spent, and he come upon the stage again.

| The above lampooning Advertisement appears in Heraclitus Ridens, August 24<sup>th</sup> to 28<sup>th</sup> 1703. and from corroborating circumstances I am much afraid refers to Anthony Aston Esq. |



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Anthony Aston. — commonly called Tony Aston. was the son of a gentleman. who had formerly been Master of the Plea Office in the Kings Bench. He was bred an Attorney, but having a smattering of humour. he quitted the study of the Law for the Stage.

He played, at different times in all the Theatres of London, but never long in any of them, being of too flighty a disposition, to settle any where. His way of living in the profession was peculiar to himself and family: resorting to the principal Towns and Cities in England, with his Medley, as he called it which was composed of some of the best Scenes, out of the most celebrated Plays. His company consisted of himself, his Wife and Son: and between every Scene, a Song, or Dialogue of his own composing, was sung or performed to fill up the interval.

He pretended a right to every Town he entered, and whenever another company interfered with him, he was very attentive to his rights, and desirous in laying them under contribution.

In 1735. he Petitioned the House of Commons to be heard against the Bill. then pending, for regulating the Stage. and was permitted to deliver a ludicrous speech, which was afterwards published in Folio. 1735. —

The only Portrait of Tony extant. is a small oval in the Frontispiece. to the ' Tools Opera ' to which his Autobiography is prefixed



Tony Aston. from Bath.

Most humbly gives Notice to the Quality and Gentry: That he hath brought to Town from Wales, an admirable Curiosity Viz. A Mock Voice, never heard in London before. He Imitates with his Voice, Domestic Animals, as Cocks, Hens, Ducks, Turkey-cocks, and Turkey-Hens, Swine, Horses, Dogs, also Ravens Lap-wings, Sea-Fowl, Sheep, Lambs, Bulls, Goats, Cats &c: and that too after a comical manner, following them through their different Passions: as Surprize, Fear, Anger &c: in their Eating, Walking, Cowering, &c. To be heard at the Globe, and Duke of Marlborough's Head Tavern, in Fleet Street, at a Minutes Warning from 9 in the Morning, to 9 at night. Any Person of Quality, or others, may command him to their House &c, by sending word to the place above. Note. Tony Astons Medley, consisting of select parts of Comedies, new Songs, Prologues, Epilogues, &c Mr Purcells and other comical English Dialogues, is performed every Monday, Wednesday, and Friday, at the place above, beginning at 6 o'clock. Pit. 1<sup>o</sup>. 6<sup>d</sup>. Being new each Night.





*Published by Harrison 86<sup>th</sup> Jan. 1795.*

### COLLEY CIBBER.

THOUGH every poet-laureat must be expected to attract a considerable portion of envy, few have been so severely handled as this ingenious man. He was born at London, November 6, 1671; and was the son of Caius Gabriel Cibber, a native of Holstein, and a very eminent sculptor, who executed the celebrated basso relievo on the pedestal of the Monument, and the matchless figures of the raving and the melancholy Maniacs, over the gates of Bethlehem Hospital.

Having received a respectable education, at the free-school of Grantham, in Lincolnshire, he was preparing for the university, being intended for the church; but the Revolution of 1688, happening at this time, and his father being employed, with other artists, at Chatsworth, he was induced to take up arms in favour of the Prince of Orange, under the Earl of Devonshire.

He had, however, early felt an inclination for the stage; and in this he soon found means to indulge, though at the slender salary of ten shillings a week. By the recommendation of Congreve, he performed the part of Lord Touchwood, in the Double Dealer; and, afterwards, that of Fondlewife, in the Old Batchelor. He now began to rise into notice; and, having written his first play, *Love's Last Shift*, he so well performed *Sir Novelty Fashion*, that he was ever after considered as the first fop on the stage.

The *Careless Husband* has always been esteemed Cibber's best play; and the character of Lord Foppington his best performance: but the *Nonjuror*, acted in 1717, proved by far the most lucrative, since it procured him an immediate present of 200l. from George I. as well as the laureatship from George II. in 1730. At this period, he quitted the stage; though, having become manager, he occasionally appeared, particularly in his own tragedy of *Papal Tyranny*, acted in 1744, when he was upwards of seventy. He survived till December 1757.

Cibber collected such of his plays as he thought worth preserving, and published them in 2 vols. 4to. His letter to Pope, charges that poet's rancour to the account of the *Nonjuror*; Fielding has fastened on his *Apology for his own Life*. The latter, we suspect, had experienced some dramatick disappointment, which he ascribed to Cibber.

That nothing can be more insipid than our laureat's odes, we do not feel inclined to deny; nor will we contend, that he has any farther claim to be considered as a poet, than what is derivable from the creative faculty manifested in some of his comedies. Envy's self must acknowledge, that such characters could not have been conceived, discriminated, and drawn, without the presence of genius.



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Dec. 25 1750

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Tho' Death has been cooling his  
his heels at my door these weeks, I have  
have not had time to ~~see~~<sup>see</sup> him. The daily  
conversation of my friends have kept  
me so agreeably alive, that I have not  
passed my time better a great while:  
If you have a mind to make enquiring  
us, I will order Death to come Another day  
— To be serious I long to see you  
And hope you will take the first  
opportunity. And so with as merry  
a Christmas, as many new years  
as your heart can hope for, I am  
Xmas Day } Your real friend & Ser<sup>l</sup>  
1750 } Oliver





" Some Players drinking on Monday night, at the Bar, in the Rose Tavern, Covent Garden, made some noise, which offending some Gentlemen, that were in an adjacent Room, one of them lookt out, and spoke some words, which the Players retorting, a quarrel ensued, and several Swords were drawn, and Mr Hosden the Player, was killed in the scuffle; on which the Gentlemen fled but Captain' Burgis, who was lately tried for killing Mr Fane, being of the company was taken and committed. "

| Protestant Mercury May 18. 20. 1696. |

" The Coroners Inquest, have sat upon Hosden the Comedian, and brought in their Verdict. Murder, against all six, who were in company, but none of them are yet taken, but Captain Burgis. "

| Flying Post. May 21. 3. |

" Captain Elizius Burgis, a middle sized, well shaped man, of a sandy complexion, — was tryed last Sessions at the Old Bailey, for the Murder of W Fane, Standard-bearer to the Gentlemen Pensioners and since committed to the Gate-house, Westminster, for the Murder of W Hildebrand Norden, an Actor of the Play-house, on Sunday night last the 24<sup>th</sup> of this instant. May, was rescued by a dozen or more fellows, with short clubs and Pistols, from the aforesaid Gate-house Prison, Westminster, whoever gives notice to the Keeper, shall immediately receive a reward of £50. from the aforesaid Keeper "

| Protestant Mercury May 25. 7. 1696 |

29 MA 55

" Captain Burgis, who killed the Player some time since, is come over from Flanders, and is to take his Trial, the 2<sup>d</sup> day of the next Sessions. I hear he has obtained, his Majesty's most gracious pardon.

| Foreign Post Nov. 26. 9. 1697. |









1703.

January 23<sup>d</sup>.

Drury Lane Theatre: a Concert in which Sig<sup>na</sup> Joanna Maria Lindeheim, will sing several Songs composed by Sig<sup>r</sup> Sajoni, lately arrived from Italy: with Dancing, and the Country House. The Boxes, will be opened into the Pit, into which none will be admitted, without printed Tickets, not exceeding four hundred in number, at five Shillings each Ticket — Singing by M Leveridge, M Laroon, and M Hughes.

At this time Concerts, were occasionally performed, in York Buildings: at Hickford's Dancing School; at Stationers Hall; at Girdlers Hall; at the great Room at Hampstead Wells; and at Pavlet's great Dancing Room, near Dowgate.

29 MA 55



1704

February 5<sup>th</sup>.

From the Daily Courant of Tuesday. Feb 7 8<sup>th</sup>.

" Anne Barwick, having occasion'd a disturbance, at the Theatre Royal in Drury Lane, on Saturday night last, the 5<sup>th</sup> of February, and being thereupon taken into custody. Mr Tofts, in vindication of her own innocency, sent a Letter to Mr Rich, Master of the said Theatre, which is as followeth.

" Sir,

I was very much surpris'd when I was inform'd that Anne Barwick, who was lately my servant, had committed a rudeness last night in the Playhouse, by throwing of Oranges, and hissing, when Mrs L'Eprie, the Italian Gentlewoman sung. I hope no one can think, that it was in the least with my privacy, as I assure you it was not. I abhor such practises, and I hope you will cause her to be prosecuted, that she may be punished as she deserves

I am Sir,

To Christopher Rich Esq.

Theatre Royal. Feb 7 6<sup>th</sup> 1704

Your humble servant.

Katherine Tofts.

29 MA 55



Feb 24. 1704

The Companion to the Play-House, (See p. 151.) gives the following Account and Anecdotes of a Tragedy of Dennis.

**LIBERTY ASSERTED.** Trag. by J. Dennis, 4to. 1704.—This play was acted with great success at the theatre in Lincoln's-Inn-Fields and is dedicated to Anthony Henley, Esq; to whom the author owns himself indebted for the happy hint upon which it was formed.—The scene is laid at Agnie (which name, he says, for the sake of a better sound, he has alter'd to Angie) in Canada: And the plot an imagined one, from the wars carried on among the Indian nations.—The extravagant and enthusiastic opinion Dennis himself had of the merit and importance of this piece, cannot be more properly evinced than by the following anecdotes.

He imagined there were some strokes in it so severe upon the French nation, that they could never be forgiven, and consequently that Louis XIV. would not consent to a peace with England, unless he was delivered up a sacrifice to national resentment.—Nay, so far did he carry this apprehension, that when the congress for the peace of Utrecht was in agitation, he waited on the duke of Marlborough, who had formerly been his patron, to intreat his interest with the plenipotentiaries that they should not consent to his being given up.—The duke, however, told him with great gravity, that he was sorry it was out of his power to serve him, as he really had no interest with any of the ministers at that time, but added, that he fancied his case not to

be quite so desperate as he seemed to imagine, for that indeed he had taken no care to get himself excepted in the articles of peace, and yet he could not help thinking that he had done the French almost as much damage as Mr. Dennis himself.

Another effect of this apprehension prevailing with him is told as follows; that being invited down to a gentleman's house on the coast of Sussex, where he had been very kindly entertained for some time; as he was one day walking near the beach, he saw a ship sailing, as he imagined, towards him.—On which, taking it into his head that he was betray'd, he immediately made the best of his way to London, without even taking leave of his host who had been so civil to him, but on the contrary, proclaimed him to every body as a traitor, who had decoyed him down to his house only in order to give notice to the French, who had fitted out a vessel on purpose to carry him off, if he had not luckily discovered their design.

To these anecdotes of this severe critic, the Monthly Review of last month, adds the following:

This is not unlike the apprehension which Dennis conceived, at a coffee-house in the Strand, in which he had once passed a Saturday's evening, during the time of his being obliged to live within the verge of the court. He had strayed beyond his limits; and being seated in a box, opposite to a gentleman, whose countenance he disliked,—he sat, with the highest impatience and sollicitude, till the clock struck twelve: when up he started, crying out, "Now sir! Be ye bailiff, or be ye devil, I fear ye not!"



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AT THE  
**QUEEN'S THEATRE,**  
In the HAY-MARKET.

To morrow being Tuesday, the Sixth Day of November, 1705,  
will be presented, A New Comedy call'd,

The **CONFEDERACY.**

With several Entertainments of DANCING by the  
Famous Monsieur **DESBARQUES** and others,  
Newly Arriv'd from **PARIS.**

Boxes Five Shillings, Pit Three Shillings, First Gallery Two Shillings.

No Money to be Return'd after the Curtain is Drawn up. Beginning exactly at Five of the Clock.

By Her Majesty's Servants.

**VIVAT REGINA.**





Confederacy.

Lynce	Leigh
Moneytrap	Doggell
Dick	Booth
Draps	Pack
blip	Mimes
Blairusa	Mr Barry
Araminta	Mr Porter
boonna	Mr Bradshaw
Mr Amlet	Mr Willis
Mr bloggitt	Mr Baker
Thyprantia	Mr Bracegirdle

The Epilogue by Mr Barry.

29 MA 55



## Advice to English Dancing Masters .

Much pains, and many a step you daily take,  
And doubtless think they'll purchase an Estate:  
But as for that, tis but in vain to strive  
You English are, and must not hope to thrive;  
It is not merit now that gains the price  
They're only valued who have impudence  
A world of vanity, and not one grain of sense  
Your care and judgement cannot please the Town  
To gain their favour, you must turn Buffoon  
Kick up your heels, shew tricks, still entertain  
The grinning Fops with the same things again  
And if at any time they chance to hiss  
Then to their favours you'll have just pretence  
/ Since by this action they must judge you French  
And live in them becoming impudence /  
Thus they'll applaud you and to make amends  
For the late hiss, and shew they are your friends  
Thunder your praises with unwearied hands.



1706. March 3<sup>d</sup>. These lines allude to Mr Chervier, who  
Dancing the Punchinello Dance, was hissed: but by clapping his  
hand on his breech, turned the humour of the audience and went  
off with very great applause.

| D<sup>r</sup> Burney's coll. B. M. |

29 MA 55

### CAVE UNDERHILL.

CAVE UNDERHILL had the felicity of being a cotemporary actor with Betterton; and playing the principal Grave-digger to that excellent performer's "Prince of Denmark," Colley Cibber, who knew him personally, commends him highly for his acting in several characters of a different cast, and requiring a versatility of talent, to fill them properly, and with effect.—He continued on the stage a long time; longer, indeed, than he should have done, as his powers were considerably diminished during the last years of his performance there. Steele, whose benevolence was always alive, kindly announced Underhill's last benefit in his popular paper of the "Tattler," in order to procure him a full attendance, and to ensure all the advantages that the theatre could afford him. The play of Hamlet was fixed on, that he might have the opportunity of taking his leave of the town, by appearing in a favourite character, that of the Grave-digger; but no wonder that he failed in his powers of playing, when the powers of life itself, were almost extinguished. The recollection of *what he had been*, prevailed over *what he then was*, and his infirmities were dismissed with pity. He lived for a short time after, a pensioner on the theatrical superannuated fund, and died at a very great age; but the particular time is not ascertained, though the date of Steele's paper was probably a short period preceding it.

Tony Aston, in his Brief Supplement to Cibber's Life, gives the following severe critique on Underhill, and his performance: "Cave Underhill, he says, though not the best actor in precedence, was more admired by the actors, than the audience; there being no rivals in his dry, heavy, downright way in low comedy. His parts were, the First Grave-digger in Hamlet; Sancho Pancha, in the first part of Don Quixotte; Ned Blunt, in the Rover; Jacomo, in the Libertine; and the Host in the Villain: all which were dry,

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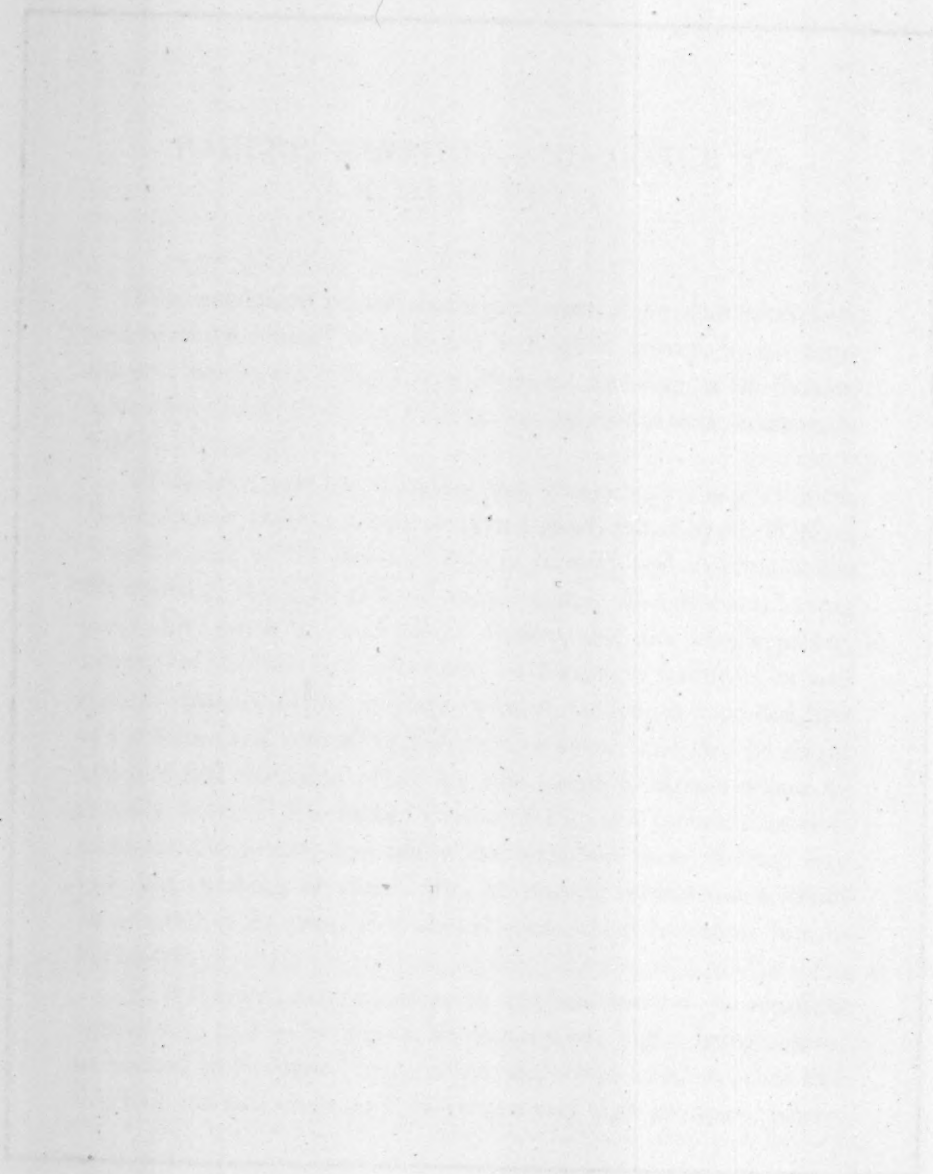
heavy characters, except Jacomo, in which, when he aimed at any archness, he fell into downright insignificance. He was about fifty years of age, at the latter end of king William's reign, about six feet high, long, and broad faced, and something more corpulent than this author; his face very like the Homo Sylvestris, or Champanza; for his nose was flattish and short, and his upper lip very long and thick, with a wide mouth, and short chin, a churlish voice, and awkward action (leaping often up with both legs at a time, when he conceived any thing waggish, and afterward hugging himself at the thought). He could not enter into any serious character, much less attempt tragedy; and was the most confined actor I ever saw. He was obliged to Mr. Betterton for thrusting him into the character of Merry-man, in his Wanton Wife, or Amorous Widow, but, without art, Cave was too much of a *Dull-man*. His chief achievement was in Lolpoop, in the Squire of Alsatia, where it was impossible for him to deviate from himself; but he did great injustice to Sir Sampson Legend, in Love for Love; unless it had been true that the knight had been bred a hog-driver. In short, Underhill was far from being a good actor, as appeared by the late Ben Jonson's assuming his parts of Jacomo, the Grave-digger in Hamlet, and Judge Grypus in Amphytrion. I know Mr. Underhill was much cry'd up in his time; but I am so stupid as not to know why."

Notwithstanding Aston's remarks, it evidently appears there was more spleen than discernment in his censure on Underhill's performance, in respect to what the actor might have been in the zenith of his dramatic career, as Cibber abundantly proves him to have been an actor far above mediocrity.

29 M. 30



3



Taller 22. Walls Coffee House. May 30. 1709.

" My chief business here this Evening, was to speak to my Friends in behalf of honest Carse Underhill, who has been a Comick for three generations: My Grandfather admir'd him extremely, when he was a Boy. There is certainly Nature excellently represented in his manner of action: in which he ever avoided that general fault in Players, of doing too much. It must be confess'd he has not the merit of some ingenious persons now on the Stage, of adding to his Authors: for the Actors were so dull in the last age, that many of them have gone out of the World, without ever having spoke one word of their own in the Theatre. Poor Carse is so mortified, that he quibbles, and tells you he pretends only to act a Part fit for a Man, who has one foot in the Grave. viz. a Grave-digger. All admirers of true Comedy: it is hop'd will have the gratitude to be present on the last day of his acting who, / when, / if he does not happen to please them, will have it, even then to say, that it is his first offence. "

Mr base Underhill, the famous Comedian in the Reigns of  
K. Charles 2. K. James 2. K. William and Q. Mary, and her  
present Majesty Q. Anne. but now not able to perform so often as  
heretofore in the Playhouse, and having had losses to the value of  
near £2.500 is to have the Tragedy of Hamlet acted for his Benefit  
on Friday, the third of June next, at the Theatre Royal in Drury  
Lane, in which he is to perform his original Part, the Grave-Maker.

Tickets may be had at the White Tavern in Fleet Street.



1709. April 19<sup>th</sup>. — "Advices from the upper end of Piccadilly. say. that May Fair is utterly abolish'd: and we hear that Mr Pinkethman has remov'd his Ingenious Company of Strollers to Greenwich: But other Letters from Deptford say. the Company is only making thither and not yet settled: but that several Heathen Gods and Goddesses which are to descend in Machines: landed at the Kings Head Stairs last Saturday. Venus and Cupid. went on foot from thence to Greenwich: Mars got drunk in the Town and broke his Landlords head: for which he sat in the Stocks the whole Evening but Mr Pinkethman growing seriously that he should do nothing. this ensuing Summer he was set at liberty. The most melancholy part of all. was. that Diana was taken in the act of fornication with a Boat-man. and committid by Justice Wrathful. which has. it seems. put a stop to the diversions of the Theatre of Blackheath. But there goes down another Diana. and a patient Gipsell next tide from Billingsgate. It is credibly reported that Mr D — y has agreed with Mr Pinkethman to have his Play acted before that Audience. as soon as it has had its first sixteen days run in Drury Lane.

| Tally. &c. &c. |

23 MA 55

1709

September.

Advertisement. — " The surprising Mr Higgins,  
Posture Master, that lately performed at the Queens Theatre Royal  
in the Haymarket, now performs at the Runner over against  
Bow Lane end, in Cheapside: the same, with several other wonderful  
Postures, that he had not time to perform between the Acts;  
beginning, exactly at six, every Evening, during his short stay  
in the City. Price eighteen pence, the first seats; and twelve pence  
the back seats. "

Bagford Papers. B. M. |



29 MA 55

1709.

December.

" Dropt near the Play house, in the Hay market, a bundle of Hornewhipes, designed to belabour the Footmen, in the Upper Gallery, who, almost every night this Winter, have made such an intolerable disturbance, that the Players could not be heard, and their Masters were obliged to hys them into silence. Whoever has taken up the said Whips, is desired to leave 'em with my Lord Rakes Porter, several Noblemen resolving, to exercise 'em on their backs, the next frosty Morning "

[ Female Tattler, 9<sup>th</sup> Decr. 1709. ]

29 MA 55



1731.

Gazette.

Nov<sup>r</sup> 15<sup>th</sup>.

Whereas we are informed, that the orders we have already given, for the reformation of the Stage, by not permitting any thing to be acted, contrary to religion, or good manners, have in great measure had the good end we proposed: and being further desirous to reform all other indecencies and disorders of the Stage: Our will and pleasure therefore is, and we do hereby strictly command, that no person of what quality soever, presume to stand behind the Scenes, or come upon the Stage, either before or during the acting of an Opera, or Play, and that no person come into either of our Houses, for Opera or Comedy, without paying first the established prices, for their respective places.

All which Orders we strictly command, the Managers both of our Opera and Comedy, to see exactly observed and obeyed, and if any persons whatsoever, shall disobey, this our known pleasure and command, we shall proceed against them as contemners of our royal authority, and disturbers of the public peace.

! Gazette Nov<sup>r</sup> 15<sup>th</sup> 1731. }

29 MA 55

1711.

December.

" The Tradesmen, who furnished the several materials, necessary for the performance of the Opera in the Haymarket. 1710, supported by a Subscription from the Nobility, &c, were not paid their demands in December. 1711, in consequence of which they advertised, an intended general Meeting to concert measures, for petitioning the Lord Chamberlain, or, commencing Law Suits against the Managers, who peremptorily refused payment, although the articles obtained, were in constant use. "

| Malcolms Manners and Customs. |



29 MA 55

For the Benefit of the Box-Keepers.  
At the Desire of several Ladies of Quality.  
By Her Majesty's Company of Comedians.

**A**T the Theatre Royal in Drury-Lane, on Tuesday  
next, being the 17th Day of June, will be Rev'd. a Comedy  
call'd, The J. vial Glass: Or, the Merry Beggar. With several En-  
tertainments of Singing and Comic Dancing prepar'd to the Play. To  
which will be added A Farce of one Act only, call'd, The Stage-  
Glass. By Her Majesty's Command. no Persons are to be admitted  
behind the Scenes. And on Thursday next will be presented a Play  
call'd the Indian Emperor, or the Conquest of Mexico by the Span-  
iards, for the Benefit of Mr. Deane and Mr. Newman. 1712.





At the Desire of several Ladies of Quality.  
For the Benefit of Mrs. Mills.

By Her Majesty's Company of Comedians.

At the Theatre Royal in Drury Lane, on Thursday

Next, being the 5th Day of June, will be presented the Tragedy  
of Macbeth. The part of Macbeth by Mr. Mills, Macduff by Mr.  
Wilks, Banquo by Mr. Powell, Lenox by Mr. Booth, Fleance by  
Mr. Johnson, 1st Witch by Mr. Dogget, 2d Witch by Mr. Penning-  
ton, 3d Witch by Mr. Bullock. To which will be added a  
Farce (of one Act only) call'd the Pedlar's Plotter. The princi-  
pal Parts to be perform'd by Mr. Bullock, Mr. Norris, Mr. Pack,  
and Mr. Leigh. To begin exactly at 5 o'clock, this being the last time of  
Acting all Whitsun Monday. 1729



**A**T the Queen's Theatre in the Hay-  
 Market, on Wednesday being the 15th of November,  
 will be presented an Opera call'd The Triumph of Love. Being a  
 choice Collection of Musick compos'd by Scarlatti, Bononcini, Albi-  
 noni, Cisturini, Gasparini, and several other the most celebrated  
 Italian Masters. Boxes 2s. Pit 1s. Gallery 6d. Boxes upon  
 the Stage Half a Guinea. To begin exactly at 6 o'clock. No Per-  
 son to stand upon the Stage. 1742. 25. 11. 53

Never Perform'd but once.  
**A**T the Queen's Theatre in the Hay-  
 Market, on Wednesday being the 15th of November,  
 will be presented a new Opera call'd The Faithful Shepherd,  
 Compos'd by Mr. Handel. The Parts to be performed by Signior  
 Cavaliero Valeriano Peggiani, Signior Valentino Urbani, Signora  
 Milotti Schiavonetti, Signora Margareta de L'Epine, Mrs. Barber,  
 and Mr. Leveidge. Boxes 2s. Pit 1s. Gallery 6d. Boxes  
 upon the Stage Half a Guinea. To begin exactly at six o'clock.  
 No Person to stand upon the Stage. 1742. 25. 11. 55





**A**N Entertainment by Mr. CLINCH of Bar-  
net, who Imitates the Flute, Double Bass, the Organ with 3  
Voices, the Horn, Huntsman and Pack of Hounds, the Sham Do-  
ctor, the Old Woman, the Drunken Man, the Bells: All Instru-  
ments are performed by his natural Voice. To which is added an  
Eliz Song by Mr. Clinch himself. To be seen this present Evening  
at 7 a Clock, at the Queen's Arms Tavern on Ludgate-Hill, Price 1 s.

Nov 1712

8



## The GUARDIAN.

—*Dignum sapiente bonoque est.* Hor.

Saturday, April 18. 1713.

I Have made it a Rule to my self not to Publish any thing on a *Saturday*, but what shall have some Analogy to the Duty of the Day ensuing. It is an unspeakable Pleasure to me, that I have lived to see the Time wherein I can observe such a Law to my self, and yet turn my Discourse upon what is done at the Play-House. I am sure the Reader knows I am going to mention *the Tragedy of CATO*. The principal Character is moved by no Consideration, but respect to that sort of Virtue, the Sense of which is retained in our Language under the Word *Publick-Spirit*. All Regards to his Domestick are wholly laid aside, and the Heroe is drawn as having, by this Motive, subdued Instinct it self, and taking Comfort from the Distresses of his Family, which are brought upon them by their Adherence to the Cause of Truth and Liberty. There is nothing uttered by *Cato* but what is worthy the best of Men; and the Sentiments which are given him, are not only the most warm for the Conduct of this Life, but such as we may think will not need to be erased, but consist with the Happiness of the Human Soul in the next. This illustrious Character has its proper Influence on all below it; the other virtuous Personages are, in their Degree, as worthy and as exemplary as the Principal; the Conduct of the Lovers, (who are more warm, tho' more discreet, than ever yet appeared on the Stage) has in it a constant Sense of the great Catastrophe which was expected from the Approach of *Cesar*. But to see the Modesty of a Heroine, whose Country and Family were at that time in the most imminent Danger, preserv'd, while she breaks out into the most fond and open Expressions of her Passion for her Lover, is an Instance of no uncommon Address. Again, to observe the Body of a gallant young Man brought before us, who, in the Bloom

of his Youth, in the Defence of all that is Good and Great, had received numberless Wounds; I say, to observe that this Dead Youth is introduced only for the Example of his Virtue, and that his Death so Circumstantiated, that we are satisfied, for all his Virtue, it was for the Good of the World, and his own Family, that his warm Temper was not to be put upon further Tryal, but his Task of Life ended while it was yet virtuous, is an Employment worthy the Consideration of our young *Britons*. We are obliged to Authors, that can do what they will with us, that they do not play our Affections and Passions against our selves, but to make us so soon resigned to the Death of *Marcus*, of whom we were so fond, is a Power that would be unfortunately lodged in a Man without the love of Virtue.

Were it not that I speak on this Occasion, rather as a Guardian than a Critick, I could proceed to the Examination of the Justness of each Character, and take Notice that the *Numidian* is as well drawn as the *Roman*. There is not an Idea in all the Part of *Syphax*, which does not apparently arise from the Habits which grow in the Mind of an *African*; and the Scene between *Juba* and his General, where they talk for and against a liberal Education, is full of Instruction: *Syphax* urges all that can be said against Philosophy, as it is made subservient to ill Ends by Men who abuse their Talents; and *Juba* sets the less Excellencies of Activity, Labour, Patience of Hunger, and Strength of Body, which are the admired Qualifications of a *Numidian*, in their proper Subordination to the Accomplishments of the Mind. But this Play is so well recommended by others, that I will not for that, and some private Reasons, enlarge any farther. Dr. Garth has very agreeably rallied the Mercenary Traffick between Men and Women of this Age in the *Epilogue* by Mrs. Porter, who acted

Lucia.

(Price Two Pence.)

*Lucia.* And Mr. Pope has prepared the Audience for a new Scene of Passion and Transport on a more noble Foundation than they have before been entertained with, in the *Prologue*. I shall take the Liberty to gratifie the Impatience of the Town by inserting these two excellent Pieces, as Earnests of the Work it self, which will be Printed within few Days.

# PROLOGUE to CATO.

By Mr. POPE.

Spoken by Mr. Wilks.

TO wake the Soul by tender Strokes of Art,  
To raise the Genius, and to mend the Heart;  
To make Mankind in conscious Virtue bold,  
Live o'er each Scene, and be what they behold:  
For this the Tragic-Muse first trod the Stage,  
Commanding Tears to stream thro' every Age;  
Tyrants no more their Savage Nature kept,  
And Foes to Virtue wonder how they wept.  
Our Author shuns by vulgar Springs to move  
The Hero's Glory, or the Virgin's Love;  
In pitying Love we but our Weakness show,  
And wild Ambition well deserves its Woe.  
Here Tears shall flow from a more gen'rous Cause,  
Such Tears as Patriots shed for dying Laws:  
He bids your Breasts with Ancient Ardor rise,  
And calls forth Roman Drops from British Eyes.  
Virtue confess'd in human Shape he draws,  
What Plato thought, and Goæ-like Cato was.  
No common Object to your Sight displays;  
But what with Pleasure Heav'n itself surveys.  
A brave Man struggling in the Storms of Fate,  
And greatly falling with a falling State.  
While Cato gives his little Senate Laws,  
What Bosom beats not in his Country's Cause?  
Who sees him act, but envies ev'ry Deed?  
Who hears him groan, and does not wish to bleed?  
Ev'n when proud Cæsar, 'midst triumphal Cars,  
Ties Spoils of Nations, and the Pomp of Wars,  
Ignobly vain, and impotently great,  
Show'd Rome her Cato's Figure drawn in State;  
As her dead Father's reu'rend Image past,  
The Pomp was darken'd, and the Day o'ercast,  
The Triumph ceas'd — Tears gush'd from ev'ry Eye;  
The World's great Victor past unheeded by;  
Her last good Man dejected Rome ador'd,  
And honour'd Cæsar's less than Cato's Sword.  
Britains attend: Be Worth like this approv'd,  
And show you have the Virtue to be mov'd.  
With honest Scorn the first sam'd Cato view'd  
Rome learning Arts from Greece, whom she subdu'd.  
Our Scene precariously subsists too long  
On French Translation, and Italian Song:  
Dare to have Sense your selves, assert the Stage,  
Be justly warm'd with your own Native Rage.

Such Plays alone should please a British Ear,  
As Cato's self had not disdain'd to bear.

# EPILOGUE to CATO.

By Dr. GARTH.

Spoken by Mrs. Porter.

WHAT odd fantastick Things we Women do!  
Who would not listen when young Lovers woo?  
What! die a Maid, yet have the Choice of Two!  
Ladies are often cruel to their Cost,  
To give you Pain, themselves they punish most.  
Vows of Virginity shou'd well be weigh'd;  
Too oft they're cancell'd, tho' in Convents made.  
Would you revenge such rash Resolves — you may  
Be spiteful — and believe the thing we say;  
We hate you when you're easily said Nay.  
How needless, if you knew us, were your Fears?  
Let Love have Eyes, and Beauty will have Ears.  
Our Hearts are form'd, as you your selves would chuse,  
Too proud to ask, too humble to refuse:  
We give to Merit, and to Wealth we sell,  
He sighs with most Success that settles well.  
The Woes of Wedlock with the Joys we mix;  
'Tis best repenting in a Coach and six.  
Blame not our Conduct, since we but pursue  
Those lively Lessons we have learn'd from you:  
Your Breasts no more the Fire of Beauty warms,  
But wicked Wealth usurps the Power of Charms;  
What Pains to get the Gaudy Thing you hate,  
To swell in Show, and be a Wretch in State!  
At Plays you ogle, at the Ring you bow;  
Even Churches are no Sanctuaries now,  
There Golden Idols all your Vows receive;  
She is no Goddess who has nought to give.  
Oh, may once more the happy Age appear,  
When Words were artless, and the Soul sincere;  
When Gold and Grandeur were unenvy'd things,  
And Crowns less coveted than Groves and Springs.  
Love then shall only mourn when Truth complains,  
And Constancy feel Transport in its Chains.  
Sighs with Success their own soft Anguish tell,  
And Eyes shall utter what the Lips conceal:  
Virtue again to its bright Station climb,  
And Beauty fear no Enemy but Time.  
The Fair shall listen to Desert alone,  
And every Lucia find a Cato's Son.

# ADVERTISEMENT.

This Day is Publish'd, The Second Edition of  
A Practical Exposition of the Beatitudes, in the First  
Part of Our Saviour's Sermon on the Mount. By James Gardiner,  
M. A. Sub-Dean of Lincoln. Printed for Bernard Lintott at the  
Cross-Keys between the Two Temple Gates in Fleet-Street. Price  
1 s. 6d.

L O N D O N: Printed for J. Tonson in the Strand; and Sold by  
A. Baldwin in Warwick-Lane; where Advertisements are taken in. 1713.



# The GUARDIAN.

*Sic Honor & nomen Divinis Vatribus, atque  
Carminibus venit. ——— Hor.*



Tuesday, May 19. 1713.

**T**HE Tragedy of *Cato* has encreased the number of my Correspondents, but none of 'em can take it ill that I give the Preference to the Letters which come from a Learned Body, and which on this occasion may not improperly be termed the *Plausus Academici*. The first is from my Lady Lizard's youngest Son, who (as I mentioned in a former *Precaution*) is Fellow of *All-Souls*, and applies himself to the Study of Divinity.

S I R,

**I** Return you Thanks for your Present of *Cato*: I have read it over several times with the greatest Attention and Pleasure imaginable: You desire to know my Thoughts of it, and at the same time compliment me upon my Knowledge of the Ancient Poets; perhaps you may not allow me to be a good Judge of them, when I tell you, that the Tragedy of *Cato* exceeds, in my Opinion, any of the Dramatick Pieces of the Ancients. But those are Books I have some time since laid by, being, as you know, engaged in the Reading of Divinity, and conversant chiefly in the Poetry of the truly Inspired Writers. I scarce thought any Modern Tragedy would have mixed suitably with such serious Studies, and little imagined to have found such exquisite Poetry, much less such exalted Sentiments of Virtue in the Dramatick Performance of a Cotemporary.

How elegant, just and virtuous is that Reflection of *Portius*?

*The Ways of Heav'n are dark and intricate,  
Puzzled in Mazes, and perplex'd with Errors;  
Our Understanding traces 'em in vain,  
Lost and bewilder'd in the fruitless Search;  
Nor sees with how much Art the Windings run,  
Nor where the Regular Confusion ends.*

*Cato's* Soliloquy at the beginning of the fifth Act is inimitable. as indeed is almost every thing in the

shown in giving them (as you tell me) such loud and repeated Applauses. They have now cleared themselves of the Imputation which a late Writer had thrown upon 'em in his cold *Speculation*. Give me leave to transcribe his Words,

"In the first Scene of *Terence's* Play, the Self-Tormentor, when one of the old Men accuses the other of Impertinence for interposing in his Affairs, he answers, *I am a Man, and cannot help feeling any Sorrow, that can unbind a Man*. It is said this Sentence was received with Universal Applause. There cannot be a greater Argument of the general good Understanding of a People, than a sudden Consent to give their Approbation of a Sentiment which has no Emotion in it.

"If it were spoken with never so great Skill in the Actor, the manner of uttering that Sentence could have nothing in it which could strike any but People of the greatest Humanity, nay People elegant and skillful in Observations upon it. It is possible he might have laid his Hand on his Breast, and with a winning Intonation in his Countenance, expressed to his Neighbour, that he was a Man who made his Case his own; yet I'll engage a Player in *Covent-Garden* might hit such an Attitude a thousand times before he would have been regarded." These Observations, in favour of the Roman People, may now be very justly apply'd to our own Nation.

*Here will I hold. If there's a Pow'r above us,  
(And that there is, all Nature cries aloud  
Through all her Works) He must delight in Virtue;  
And that which He delights in must be happy.*

This will be allowed, I hope, to be as virtuous a Sentiment as that which he quotes out of *Terence*; and the general Applause with which (you say) it was receiv'd, must certainly make it his Writer (notwithstanding his great Assurance in pronouncing upon our ill Taste) alter his Opinion of his Countrymen.



‘ However different in other Things our Opinions may be, all Parties agree in doing Honour to a Man who is an Honour to our Country: How are our Hearts warmed by this excellent Tragedy with the Love of Liberty and our Constitution? How irresistible is Virtue in the Character of *Cato*? Who wou’d not say with the *Numidian Prince* to *Marcia*,

*I’ll gaze for ever on thy Godlike Father,  
Transplanting, one by one, into my Life  
His bright Perfections, ’till I shine like him.*

‘ *Rome* her self received not so great Advantages from her Patriot, as *Britain* will from this admirable Representation of him; our *British Cato* improves our Language as well as our Morals, nor will it be in the Power of Tyrants to rob us of him, (or, to use the last Line of an Epigram to the Author)

*In vain your Cato stabs, he cannot die.*

I am, S I R,

Your most Oblig’d,

Humble Servant,

William Lizard.

Oxon. All-Souls Col.  
May 6.

Mr. IRONSIDE,

Oxon. Christ-Church, May 7.

‘ YOU are, I perceive, a very wary old Fellow, more cautious than a late Brother-Writer of yours, who, at the Rehearsal of a new Play, would, at the hazard of his Judgment, endeavour to prepossess the Town in its Favour; whereas you very prudently waited till the Tragedy of *Cato* had gained an universal and irresistible Applause, and then with great Boldness ventured to pronounce your Opinion of it to be the same with that of all Mankind. I’ll leave you to consider whether such a Conduct becomes a Guardian, who ought to point out to us proper Entertainments, and instruct us when to bestow our Applause. However, in so plain a Case, we did not wait for your Directions; and I must tell you, that none here were earlier or louder in their Praises of *Cato*, than we at *Christ Church*. This may, I hope, convince you, that we don’t deserve the Character (which envious dull Fellows give us) of allowing no Body to have Wit or Parts but those of our own Body, especially when I let you know that we are many of us

Your Affectionate,

Humble Servants.

To Nestor Ironside, Esq;

Mr. IRONSIDE, Oxon. Wad. Col. May 7.

‘ WERE the Seat of the Muses silent, while London is so loud in their Applause of *Cato*, the University’s Title to that Name might very well be suspected; — in Justice therefore to your *Alma Mater*, let the World know our Opinion of that Tragedy here.

‘ The Author’s other Works had rais’d our Expectation of it to a very great Height, yet it exceeds whatever we could promise our selves from so great a Genius.

‘ *Cesar* will no longer be a Hero in our Declamations: This Tragedy has at once stripp’d him of all the Flattery and false Colours, which Historians and the Classick Authors had thrown upon him, and we shall for the future treat him as a Murderer of the best Patriot of his Age, and a Destroyer of the Liberties of his Country. *Cato*, as represented in these Scenes, will cast a blacker Shade on the Memory of that Usurper, than the Picture of him did upon his Triumph. Had this finish’d Dramatick Piece appear’d some hundred Years ago, *Cesar* would have lost so many Centuries of Fame, and Monarchs had disdain’d to let themselves be call’d by his Name. However, it will be an Honour to the Times we live in, to have had such a Work produc’d in them, and a pretty Speculation for Posterity to observe that the Tragedy of *Cato* was acted with general Applause in 1713.

I am, S I R,

Your most humble Servant, &c.

A. B.

P. S. The French Translation of *Cato*, now in the Press, will, I hope, be in *Usque Delphini*.

## ADVERTISEMENT S.

Just Publish’d,

The Fourth Edition of *CATO a Tragedy*. Written by Mr. Addison. Printed for J. Tonson at Shakespear’s Head over-against Catherine-street in the Strand. N. B. There is Sold a Pyrated Edition of this Play, wherein are numberless gross Faults and several Scenes left out. The Edition Published and Corrected by the Author, and Printed for J. Tonson, has a Head of *Cato* taken from an old Medal, Printed in the Title Page to distinguish it from that which is Spurious and Imperfect.

Just Publish’d, New and Correct Editions of the following Books, viz.

*Dryden’s Fables in one Volume*, 8vo. *Dryden’s Juvenal and Milton’s Paradise Regained*, both in 12mo. Printed in Pocket Volumes, with an Elsevier Letter, and adorned with Cuts designed and engraved by the best Hands. Sold by Jacob Tonson at Shakespear’s Head over-against Catherine-street in the Strand.

To be Sold by Auction,

A Catalogue of curious Original Prints, Drawings, Books, Models, &c. being the Collection of Mr. Jacobus Welfson, late of Broadstreet, London, Painter Deceased, for the Benefit of his Children, by the Executors, at the three Chairs the corner of the Little Piazza, Covent Garden. The Sale will begin this Day at 5 a Clock in the Evening, and so continue till all are Sold. The Prints, Drawings, &c. are to be seen till the time of Sale, where Catalogues may be had gratis.

A Collection of extraordinary Pictures by some of the best Italian and other Masters, lately brought from beyond Sea, and never exposed to Sale before, viz. Claude Lorraine, Castiglione, Pietro Testa, Viviano, Titian, Andrea Del Seta, Rembrandt, Bott. Spaniolet, Gerard Dow, Rottenhamer, Brughel, Sight Leven, Dancff, Teniers, will be Sold by Auction at Mr. Gouge’s late Dwelling House over the Toy-shop in the little Piazza Covent Garden, to Morrow being Wednesday the 10th Instant; the Pictures may be seen this Day and to Morrow till the time of Sale, which will begin at 11 a Clock precisely, and they must be all sold off that Day. Catalogues may be had gratis at the Place of Sale.

L O N D O N: Printed for J. Tonson in the Strand; and Sold by A. Baldwin in Warwick-Lane; where Advertisements are taken in. 1713.









1715 .

June .

To all the Nobility, Gentlemen, and Ladies. A Consort  
of Musick, in 14 Languages, to be performed by Mr Abell, lately  
arrived from Italy — to be performed at Stationers Hall, near  
Ludgate, on Thursday the 30<sup>th</sup> of June — The Songs as follow.

Greek.	English.	High Dutch	Lingua Franca
Latin.	Scotch	Low Dutch.	Turkish.
Spanish.	Irish	Danish.	
Italian.	French.	Swedish.	

Note. That all the Songs herein mentioned, will be printed  
in their proper languages, and distributed at the place of  
performance.

29 MA 55



1720.

April.

" The French Performers, played at the Opera House, but the whole of the Entertainment was not given: on which the following Advertisement appeared in the Daily Courant, on Monday, May 2<sup>d</sup> —

" Mons<sup>r</sup> de Grimberge, Director of the French Comedians, hereby gives Notice, that he is extremely sorry, he could not give on Friday last all the Entertainment he had promised in his Public Bills, by reason that Signora Violenta, unluckily fell sick that very day: and Mons<sup>r</sup> Dangeville, refused to Dance, being pufft up with the applause he - had the good fortune to meet with: fancying he hath a right to do so whenever he pleases "



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29 MA 55

1722.

At Walker. from the Theatre Royal.

This great Theatrical Booth, adjoining to Bullocks. in Bird-cage Alley, during the usual time of Southwark Fair, will be presented a new Dramatick Entertainment of Three Acts, called Royal Revenge, or the Cruelly Shepherd. Containing the History of Valentine and Orson. With the sad and dismal Humours of Peter Pitifull. All the Habits entirely new. The Characters perform'd to the best advantage: with select Pieces of Vocal and Instrumental Musick, adapted to the Entertainment, and Dancing between the Acts, particularly Tom Jones's Hornpipe. Note. There is a new and commodious Passage, for the reception of Ladies &c. paved, and beautified with large open Rooms on each side, adorn'd with Lamps. Also a proper number of Servants, to guard the Company to their Boaches, and prevent Disturbance.

29 MA 55



1722

London Daily Post.

September 20<sup>th</sup>.

" On Saturday last, several of the most eminent Painters, met at the Theatre Royal, in Lincoln's Inn Fields, to take a survey of the building, the House being thorough-lighted for that purpose: Over the Stage is represented Apollo, and the Muses: over the Pit a most magnificent piece of Architecture, where is seen a group of figures, leaning over a long gallery, viz. Shakespeare, Johnson &c. from the originals. They seem in conference with Betterton, the most celebrated Tragedian, & English Roscius of his time. The Artists have given their opinion that the performance excels any thing of that kind, both as to design and beauty. We hear the said Theatre will be finished, and opened some time next Week. "

At the Theatre in Lincoln's Inn Fields.

There is to be seen a Giant of an erect and lofty stature  
gracefull Mien and Motion, and an Arm often stretched forth  
in conquest. He comes upon the Stage attended by an Enchanter  
by whose assistance he performs the most surprising exploits  
to the delight and terror of the Audience. He is lineally  
descended from the race of Giants in La Mancha and boasts  
that one of his Ancestors overthrew the valorous Don Quixote  
in single combat on the plains of Montiel. Since his arrival  
in Great Britain he has been attended by a beautiful throng  
of courteous Knights and Damselfs who express the utmost  
curiosity to see a personage that makes so considerable a  
figure in the records of Chivalry and he excites the astonish-  
ment of the vulgar. It is to be observed that since his  
appearance here the Dragon in Drury Lane has not dared  
to shew his head.

29 MA 55  
| Pasquin Jan 24<sup>th</sup> 1823 - 4. |





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I am also diverted from inserting any farther Particulars of my Friend's Prophecy, by an exact Description of the late celebrated Dance, called *Harlequin Dr. Faustus*, composed by Mr. *Thurmond*; the Musick by Monsieur *Galliard*; which has been received with so much Applause, and which the Town so impatiently expects the Repetition of.

I shall only premise, that every Circumstance of this Dance is taken from the old History of *Dr. Faustus*; that it is not in the least design'd for an Imitation of the ancient *Pantomimes*, *Harlequin*, *Scaramouch*, *Punch* and *Pierro*, being of the present *Italian Theatre*; that every Action is executed to a different agreeable Piece of Musick, so properly adapted, that it strongly expresses what is going forward; and that in the Machinery there is something so highly surprizing, that Words cannot give a full Idea of it.

22 MA 55  
AT the Drawing of the Curtain, *Dr. Faustus's* Study is discovered; the Doctor enters, pricks his Finger, and with the Blood signs a Contract: It thunders; and a Devil, riding on a fiery Dragon, flies swiftly cross the Stage: The Devil alights, receives the Contract, and embraces *Dr. Faustus*, delivers him a Wand, and vanishes. Two Country-Men and Women enter to be told their Fortunes; the Doctor waves his Wand, and four Pictures turn out of the Scenes opposite to these Country People, representing a Judge, a Soldier, a dress'd Lady, and a Lady in a riding Habit: *Dr. Faustus*, by his Action, shews them they are to be what is represented in these Pictures. The Scene changes, and discovers the Outside of a handsome House; the two Men and Women enter, as returning home; as they are going off the Doctor seizes the two Women; the Country-Men return to rescue their Wives; the Doctor waves his Wand, four Devils enter, the Men are frighted, run up the Steps of the House, clap their Backs against the Door, the Front of the House immediately turns, and the Husbands are thrown out of the Stage; the Wives remain with the Doctor; and at the same Instant the Machine turns, a Supper ready dress'd, rises swiftly up, and a Devil is transform'd into an agreeable Shape, who dances whilst they are regaling, and then vanishes. The Husbands appear at the Window, threatening the Doctor, who by Art Magick have large Horns fixed to their Heads, that they can neither get out nor in. *Dr. Faustus* and the Women go out; he beckons the Table, and it follows him off. The Scene changes to the Street. *Punch*, *Scaramouch* and *Pierro* enter in Scholars Gowns and Caps; they are invited into the Doctor's House by a Devil: They enter, and the Scene changes to the Inside of the House: The Doctor receives them kindly, and invites them to sit down to a Bottle of Wine; as they are drinking, the Table rises; upon which they start back affrighted: Then the Spirit of *Helen* rises in a Chair of State, with a Canopy over her; She entertains them with a Dance, goes to her Seat again, and sinks. While the Scholars are drinking, the Doctor waves his Wand, and large Asses Ears appear, at once, upon each of their Heads. They





join in a Dance, each pointing and laughing at the others; the Doctor follows them out, pointing and laughing at them all. The Scene being chang'd to the Street, a Usurer crosses the Stage with a Bag of Money, goes into the Doctor's House; the Scene opens and discovers the Doctor at a Table; the Usurer enters, lends the Doctor the Money, but refuses his Bond, and demands a Limb of him; the Doctor suffers him to cut off his Leg, and carry it away. Several Legs appear upon the Scene, and the Doctor strikes a Woman's Leg with his Wand, which immediately flies from the rest, and fixes to the Doctor's Stump, who dances with it ridiculously. A Bawd next enters with a Courtezan; she presents her to the Doctor, for whom he gives the Bawd the Bag of Money; they all join in a Dance, and the Doctor is going off; the Bawd stops him to demand more Money; he hangs his Hat against the Scene and points to that, and goes out with his Mistress. The Bawd holds her Apron under the Hat, from whence a considerable Quantity of Silver drops; she advances to the Front of the Stage with a great deal of Pleasure, but going to review her Money, finds she has none, and runs off. The Scene changes to the Street, four Watchmen enter, and join in a Dance adapted to their Character. The Scene opens and discovers the Doctor's Study, he enters affrighted, the Clock strikes One, the Figures of *Time* and *Death* appear, and in a short Piece of Recitative declare his latest Minute is come. Several Devils enter, tear him in Pieces, some fly up, others sink, each bearing a Limb of him away; Flashes of Fire arise, and Thunder is heard.

The last, which is the grand Scene, whether proper or not, I shan't pretend to determine, is the most magnificent that ever appear'd upon the *English* Stage. The Gods and Goddesses discover'd there, are *Apollo*, *Mars*, *Mercury*, *Bacchus*, *Ceres*, *Iris*, *Flora*, and *Pales*. *Apollo* advances and sings, inviting the Gods to revel, the Power of *Faustus* being at an end. The rest of the Deities (*Pales* excepted) advance, and dance agreeable to their several Characters, in the greatest Order and Exactness. *Apollo* again advances, and invites *Diana* to appear; upon which a Machine flies up and discovers *Diana* in her Chariot, the Crescent in an Azure Sky hanging over her Head; she descends, beckons two Nymphs, who take her Bow and Quiver; which done, she dances. They then all join in a Chorus of Singing and Dancing; which concludes the Entertainment.

Just publish'd, 4<sup>th</sup>. 1724  
**A**N EXACT Description of the Two famed Entertainments of Harlequin Doctor Faustus; with the Grand masque of the Heathen Deities: And the Necromancer, or Harlequin Doctor Faustus. As now performed, in Grotesque Characters, at both Theatres. Containing the particular Tricks, Incidents, Songs, Dances, Alterations, and Additions, throughout both performances. Regularly adjusted into distinct Scenes. With the Names of the persons of both Dramas. Printed for T. Payne, at the Crown in Stationer's Court; price Six pence.)





1725 .

January 18<sup>th</sup>.

" On Wednesday last about eleven in the morning, a Fire broke out in the Earl of Cardigan's house, in Portugal Row, Lincoln's Inn Fields, which consumed that fine house, with almost all the Furniture, and very much damaged the house of Mr Helway, the Surgeon; Mr Alderman Childs house, which join'd on the other side, receiv'd no injury "

" The dramatic entertainment of Harlequin Sorcerer, which has been acted twenty four nights successively at the Theatre Royal in Lincoln's Inn Fields, is laid aside, in order to oblige the town, with a new Comedy which has been for some time expected, call'd The Bath unmask'd; This play was to have been acted on Thursday, / 25<sup>th</sup> February. / but the Theatre having received some damage by the fire, the performing it was deferred till this evening. "



29 MA 55

1725.

July 24<sup>th</sup>.

" Last week. Mr Henry Norris. a player at the new house. Son to the celebrated comedian of that name. had a rencounter with Mr Goddard. belonging to the old play house. in which the latter was so wounded, that he died in two days after: And Mr Norris. who is much wounded. is gone. as we hear. to Ireland. "

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1725

November

" Mrs Gaspall, who has been our Customer, two years, desires us to inform the Masters of Drury Lane Playhouse, that if they please to play the Comedy called, a Wife to be Let, within ten Days, they will oblige her and a great many of the Quality, to whom she has communicated her Design "

[ Mist's Weekly Journal. Nov<sup>r</sup> 6. 1725. ]

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29 MA 55



To the Author of the British Journal.

S I R,



AFTER a long Retirement from *London*, a Law-Suit compell'd my Return to a Place I was in Hopes I had quitted for ever: No sooner had I breath'd the Town Air, but a Remembrance of past Pleasures led me to a Desire of seeing the publick Diversions; and as not only the Number of Theatres were encreased, but their Prices, so were my Expectations equally rais'd; and I doubted not but to find the Improvement of the Stage countenance its Encouragement.

But alas! how was I disappointed, when I found the Rival Theatres contending who should outdo each other in low Buffoonery, Mountebank Tricks, and *Bartholomew-Fair* Drollery. That this is owing to the vicious Taste of the Town, I hope needs no Argument to prove: For it can never be imagin'd, that the Proprietors of either Theatre would voluntarily run into such Expences as must unavoidably attend these Entertainments, did they not perceive that the Genius of the People was degenerated, and that Plays which abound with Master-strokes of Sentiment and Instruction, are now grown so irksome to an Audience, that the best of *Shakespeare's* Works, acted by the best Performers, will not fill a House, unless one of these *Pantomime* Entertainments be tack'd to it.

I therefore cannot lay the Blame so much on the Players, as on the Encouragers of these low and unmanly Diversions; for if they did not approve them, they would never flock to them in such Numbers; which would soon oblige the Proprietors to restore the Stage to its Dignity and Standard, and suffer nothing to be exhibited, but what should (according to the true Intention of a Theatre) instruct, convince, and reform.

But instead of this, it is at present the sole Study of the Managers of each House, to add to the Corruption of Taste, by humouring the vitiated Palate of the Town, in setting aside all that is decent, manly and noble, and substituting what is mean, effeminate and obscene. How improper this is at a Season when our Youth should be inspir'd by great and manly Notions, I leave any Man of Sense to imagine: The Voice of War grows loud; should not then our Scenes be martial? Should not the Hero shine? Our Youth be all alarm'd with

*Chains or Conquest, Liberty or Death?*

(Price Two Pence.)

What have these idle *Fooleries* to do among us, but to enervate and sink the Spirits of our Youth, to weaken the Understandings of Mankind, by thus insensibly applying to the lowest Faculties, and lulling the nobler asleep? By this means, the whole Study and Bent of the People of *England* seems entirely perverted: These ridiculous Amusements are become the highest Entertainments; and Singers, Dancers, and Tumblers, are consider'd as Persons of the last Importance. Learning is at a stand; and 'tis no Matter whether Arts and Sciences flourish or decay, so these Entertainments are but kept up. *Harlequin* now is the only Wit in Vogue; and as our young Fellows always love to be in the Fashion, so they are at present all *Harlequins*, or endeavour to appear so.

I cannot but observe, that these famous fashionable Diversions, are but the Reverſion of *Scotchmark* and *Bartholomew Fair*; with this Difference only, that in former Days, the Wooden Machines of Mr. *Powell* perform'd those Parts, which are now supply'd by our best Comedians, and that what we could formerly see for Six-pence, we are now obliged to pay Five Shillings for.

That these are truly *Pantomime*, I deny: There is neither Moral nor Fable in any of their *Raree-Shows*; what they aim at is most absurd and incongruous: To prove which, I appeal to the very Entertainments themselves, as printed, published, and sold at both Theatres.

We grow impatient at the best Soliquy or Scene in a good Play, and yet can sit whole Nights to see *Harlequin* play at Tag round the Scenes, and leap over Tables; the old *Stage Tricks* of *Sorin* and *Baxter* are now impos'd on us for new Inventions; and by the help of Flights, Trap doors, Wires, and other Mountebank Arcana, we are lost in Admiration, and stare our selves out of our Senses.

That the New House has got the better of the Old in this Respect, is already confess'd; and I hope the Managers of *Drury-Lane* will take care for the future how they engage so powerful an Antagonist as Mr. *Rich*, who has not only the whole Town, but all your Brother-Journalists on his Side.

I therefore exhort the Managers of the Old House, that they return to their Primitive Purity and Decorum of Action; let the best Plays of our best Poets be forthwith well got up, and the Parts well dispos'd; they cannot then be rivall'd. 'Tis



SATURDAY, March 18. 1726-7.

true, our Children and Servants, and People of the like Taste, may go to Puppet-shows; but the solid and polite Part of Mankind, will still make Audiences for sublime Entertainments.

If the Raree-show Humour should so far prevail, that our best Comedians should play good Plays to thin Audiences, the Town cannot blame them, if they retire while they are well, while their Merits are yet fresh in the Memories of all who have the least Regard to Politeness; nay, tho' I should be sorry to see them leave off acting, I should blame em if they did not quit the Stage, rather than stand in Competition with *Harlequin* and *Punchinello*.

I send you this, that you may not run into the Cry of the Multitude, but dare to expose the Folly of prevailing Customs, and spare neither Friend nor Foe, when Truth is in the Question; and on that Condition you shall sometimes hear from

Your old Friend,

and Humble Servant,

29 MA 54 YCURGUS.







" 1727, September 8. N.B. About nine o'clock in the evening, a most dismal fire broke out in a barn in which a great number of persons were met together to see a puppet-show. In the barn there were a great many loads of new light straw; the barn was thatched with straw, which was very dry, and the inner roof of the barn was covered with old dry cobwebs; so that the fire, like lightning, flew round the barn in an instant, and there was but one small door belonging to the barn, which was close nailed up, and could not be easily broke open; and when it was opened, the passage was so narrow, and every body so impatient to escape, that the door was presently blocked up, and most of those that did escape, which were but very few, were forced to crawl over the heads and bodies of those that lay on a heap at the door, and the rest, in number seventy-six, perished instantly, and two more died of their wounds within two days. The fire was occasioned by the negligence of a servant, who set a candle and lantern to, or near the heap of straw that was in the barn. The servant's name was Richard Whitaker, of the parish of Hadstock, in Essex, near Linton, in Cambridgeshire, who was tried for the fact at the assizes held at Cambridge, March 27, 1728, but he was acquitted.

29 MA 55



The Beggar's Opera was produced at the Lincoln Inn Fields Theatre  
in the Spring of the year 1728. For a particular account of this  
celebrated Opera, and anecdotes of the principal Performers. See  
Bookes Life of Machevi. pp 27 - 67. Vol 12 of this Collection.





*An* EPITAPH on Mrs OLDFIELD.

Hic juxta requiescit,  
Tot inter poetarum laudata nomina,  
ANNA OLDFIELD.  
Nec ipsa minore laude digna,  
Quippe quæ eorum opera  
In scenam quoties prodivit,  
Illustravit semper, & nobilitavit.  
Nunquam ingenium idem ad partes diversissimas  
Habilius fuit.  
Ita tamen ut ad singulas  
Non facta, sed nata esse videretur.  
In tragediis  
Formæ splendor, oris dignitas, incessus majestas  
Tantâ vocis suavitæ temperabantur,  
Ut nemo esset tam agrestis, tam durus spectator,  
Quin in admirationem totus raperetur.  
In comediis autem  
Tanta vis, tam venusta hilaritas, tam curiosa felicitas  
Ut neque sufficerent spectando oculi,  
Neque plaudendo manus.

*Air, such a sprightly and becoming Gaiety, and so happy an Address, that neither Eyes were satisfied with seeing her, nor Hands weary of applauding.*

*Another.*

Fashion'd alike by nature and by art,  
To please, engage, and int'rest ev'ry Heart:  
In publick life, by all who saw, approv'd;  
In private life, by all who knew her, lov'd.

*Another.*

OLDFIELD lies here retir'd, undrest,  
The curtain drawn, her part is done;  
Ye that remain to act your best,  
Must also make your Exit soon;  
How happy then, if worthy praise,  
Ye can such lasting plaudits raise!

English'd thus.

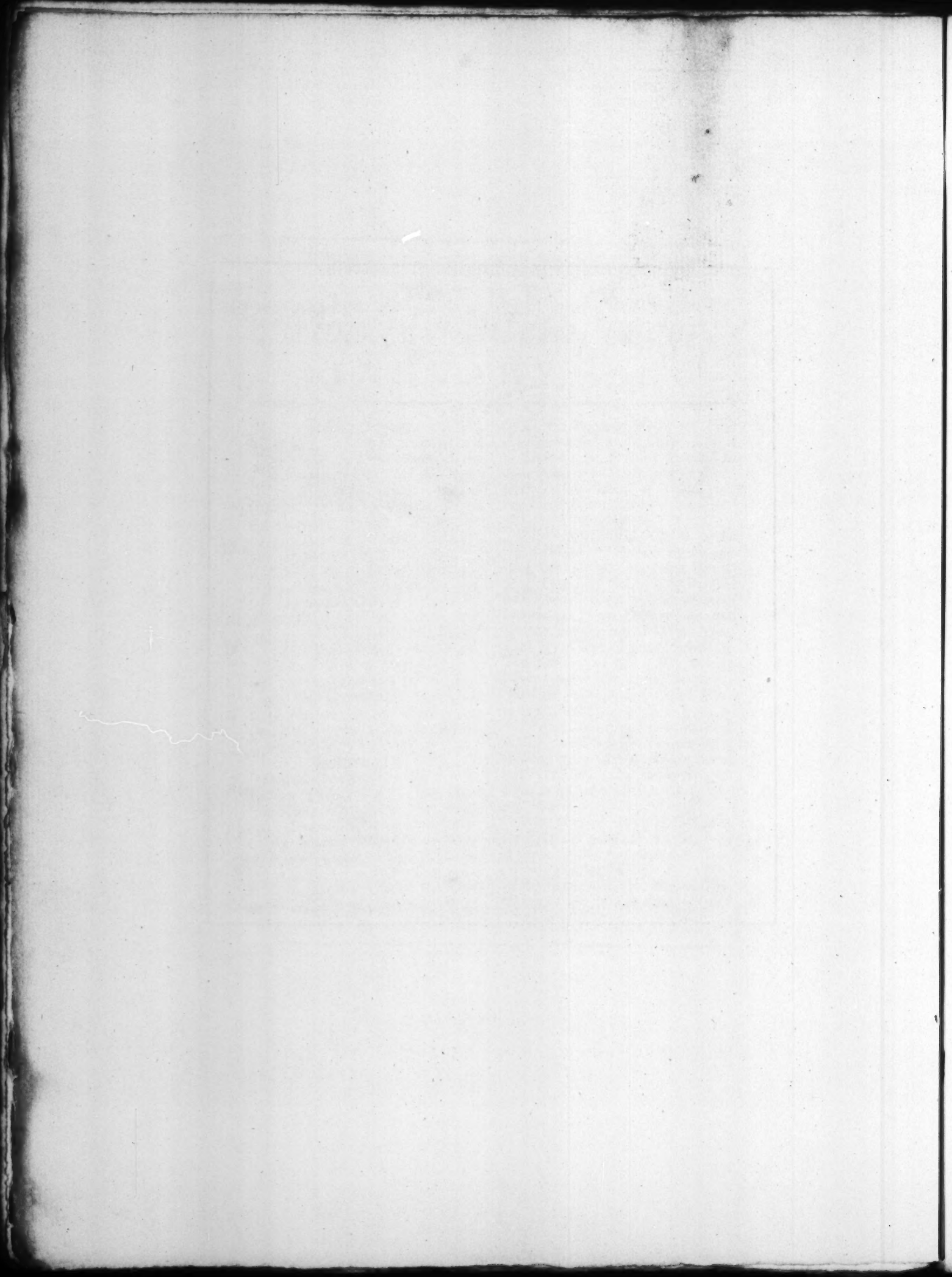
*Near this Place rests the Body of Anne Oldfield, amidst so many celebrated Poets, herself not less deserving to be celebrated; for whenever she trod the Stage, her Actions always illustrated and ennobled their Compositions. Never was one Genius so adapted to the most different Parts; she seemed not made, but born for each distinct. In Tragedy, her noble Presence, elevated Speech, and majestick Step, temper'd with so peculiar a Sweetness of Voice, never failed to transport the most rustick and insensible into Admiration. In Comedy she discover'd such a winning*

*Another.*

EXIT.  
Anna Oldfield;  
Valete & plaudite.

*Another.*

*hic jacet Anna Oldfield.  
Jam mea peracta est,  
Mox vestra agetur fabula.  
Vos valete & plaudite.*





*An Epitaph on the late Mrs. Oldfield.*

**H**ERE *Oldfield* lies; enrolled by her name,  
Amidst the poets of immortal fame!  
The various numbers *British* bards have sung;  
Own the persuasions of her air and tongue;  
The works they wrote eternity did give;  
She bid those works that eterniz'd them live:

In her you'd see the honest virtuous wife,  
In her the wanton harlot drawn to life;  
Her genius diff'rent characters confest,  
The world unsettled which she acted best:  
Few were her equals, none did her excel;  
For nature could alone act all so well:

When e'er the tragick muse, with painful  
throws,

Had call'd her forth to sympathize with woes,  
Her mien surprizing, stedfast was her look,  
She mov'd majestic ev'ry step she took;  
Her feigned tears, her sighs, her borrow'd smart,  
Seem'd real sorrow that had touch'd her heart;  
Then the whole soul with gen'rous passion  
glow'd,

And hearts lay bleeding while her eyes o'er-  
flow'd.

In comick scenes her nicer judgment such,  
The greatest pains she took was not too much;  
All life she spake, did artfully allow  
Those smiles and humours which were just  
enow.

Silent we stand unfix'd from whence to praise,  
In pleasure sweetly lost ten thousand ways.

1733. March 30<sup>th</sup>. " This day is published Mr Oldfield in  
Miniature, very well done. from the original. set to be put into  
a Watch. & Snuff-box. with ornaments round it. curiously  
done. Price 1<sup>st</sup>. Sold by Mr Gamble at the Golden Fleece in  
St Martins Court. near Leicesters Fields. "

Ellis Gamble. Goldsmith and Plate-Engraver. at the Golden  
Angel in Cranbourn Street. Leicesters Fields. was the Master.  
29 MA 55  
to whom Hogarth was apprenticed.







Saturday, February 26, 1731-2.

To the Author of the DAILY COURANT.

SIR,



I AM a Poet (God help me) and, as such, pretty much acquainted with the Merits of the Controversy depending between the Ministry and their Opponents: But, as the Publick Papers, which were formerly Papers of Entertainment, are now stuffed with nothing else but their Contentions, I have been obliged, thro' the mere Necessity of Idleness, to read some of them; from which I have collected the Reflections, which you are now at Liberty to publish.

I can very clearly perceive, that it is no more at bottom, than a Contest for Power between the Parties *in* and *out* of Place; in which the People are no way concerned; and, if they were wise, would give it no Attention. The Party *out* complain of Malversations, which they would certainly be guilty of, if they were *in*; and for the Sake of which they desire to get in: The Party *in* Power reproach their Opposites with Envy, Ambition, and other Passions; which, such is the Perverseness of human Nature, they would very probably fall into, if they were *out*. But that Mankind in general should join to support the Ambition of the Aspiring, or shock the Situation of the Powerful, without either Reason or Provocation, is to me surprizing. I may safely venture to assure my Fellow-Subjects, that whatever Persons shall be raised to Preferment, either by the Ruin, or in Succession to the present Ministry, will have just the same Complaints made of them, and deserve them full as well. I have been Witness to a Transaction much alike, tho' in lower Life; and when I have told my Story, I believe most of your Readers will be of my Opinion.

About Seven or Eight Years ago, most of the Dramatick Writers about Town took it in their Heads to be very angry with the Managers of the Old Playhouse; whether with Reasons, or not, I can't say; but they were publickly accused of Avarice, Insolence, and Stupidity in the highest Degree. The late ingenious Mr. Mist was frequently obliged to give Peace to the Government, in order to make War with the Players; and the Court at St. James's was often left unattacked, for the Sake of battering the *Hotel* in *Durys Lane*. In short, no Scandal or Aspersions was spared that might humble them, and no Means were unattempted that might raise the Master of the New House above them in the Opinion of the Town; while he, who at this time played his Game pretty well, had Sense enough to encourage these Practices, and in general to tooth and flatter Dramatick Writers; but when, by these Arts, and the Concurrence of some Accidents, he thought he had fully gained his Point, and established himself upon the Town, how did he behave? He made a Change indeed, very much to his Advantage; but the Poets soon found they had changed for the worse: Did they complain of Insolence in a Man of some Ceremonials, but much good Manners? now they must apply to one with the Pride of a Grand Vizier, and the Breeding of a Bum-bailly: Did they resent the Alterations made in their Works by a most excellent Actor, and one who had some good Pretensions to Wit and Taste? they must now submit to see them mangled and backed by a Tumbler, who can't spell: Were they uneasy at being dictated to by a Person who could quote the Classics for his Opinion, and talk with a Sufficiency that wore the Air of Learning? they must now truckle to the positive *ipse dixit* of an assuming ignorant Harlequin.

In short the Vanity they have complained of in *W—ks*, the Pertness they have charged upon *C—r*, and the Arrogance they have resented in *B—th*; they have all found united in one single little Fellow, without the least

Mixture of the good Qualities which the others had, to atone for them.

What I tell you is so far from being secret History, that it is scarcely News; all the World knows it, the Poets have found their Error and repent it: They have met with such ill Usage of various Kinds at the New House, that none of them will carry a Play there, except some very obscure ones, who are forced, as the whole Town can witness, to wait from Month to Month, and Year to Year, till the most profound Master has alter'd and amended it to his own Taste, that is, till it is completely spoiled.

I could mention several Instances, but they are not to my Purpose, they are foreign to the Drift of my Letter; the Moral of which is only by telling a Story that comes within my own Knowledge, to warn my Fellow Subjects of a Danger which may come within their own feeling. What Pains have the Poets taken, to extol the New House, at the Expence of the Old? What Account have they found in it, but to change their Oppression for the worse? What Pains do some People take to erect Malcontents into Ministers? What think ye they will get by it if ever it should come to pass? They will be more smartly scourged by Rods of their own making.

What I have said in the Historical Part of this Letter, proceeds from neither Spleen or Friendship to the Parties mentioned. I for my Part have been treated alike by both, that is neither well nor ill. All that I had in View was to give the People my Notions of the present political Controversy. As I apprehend that my Profession, which obliges me to understand all Arts and Sciences, gives me a Right to pronounce upon them, so I think I could not have asserted that Right fully, without dabbling a little in Politicks. This therefore have I done, but as it is the first, it will probably be the last Time of your hearing from

S I R, 29 MA 55

Your most humble Servant,

A. Tag-Rhime.







Monday 1<sup>st</sup> March 1730. Prince of Wales's Ball. The same night the Houses of Mr Booth, Mr Wilks and Mr Bibber. three of his Majesty's Servants belonging to the T. R. in D. L. were very handsomely illuminated with a great number of wax Candles in honour of her Majesty's Birth-day.

Wednesday. 17<sup>th</sup> February 1731. "Died on Wednesday, Feb 17<sup>th</sup> at his House in Brownlow Street. that celebrated Comedian Mr Henry Morris, commonly called Jubilee Dickey who has entertained the Town, with general applause, near forty years"



July 3. 1731. " A Grant is passing the Seal. for Mr Booth.  
Mr Bibber. and Mr Wilks to erect and form Companies  
for acting Tragedies. Comedies. Operas &c. for the space of  
21 years. to begin in 1732. "

— 21<sup>st</sup>. — " When the Company of Comedians at the  
Theatre in the Haymarket. were going to perform the Fall of  
Mortimer. the High Constable. with several petty Constables  
came with a Warrant from several Justices of the Peace.  
to seize Mr Mullett who played the part of Mortimer. and  
the rest of the Performers. but they all made their escape. "

29 MA 55

September 11<sup>th</sup>. — " We hear that Mr Wilks and Mr  
Bibber. are gone to Hampton Court. to get the Theatre there  
in order for the acting of six Plays before their Majesties.





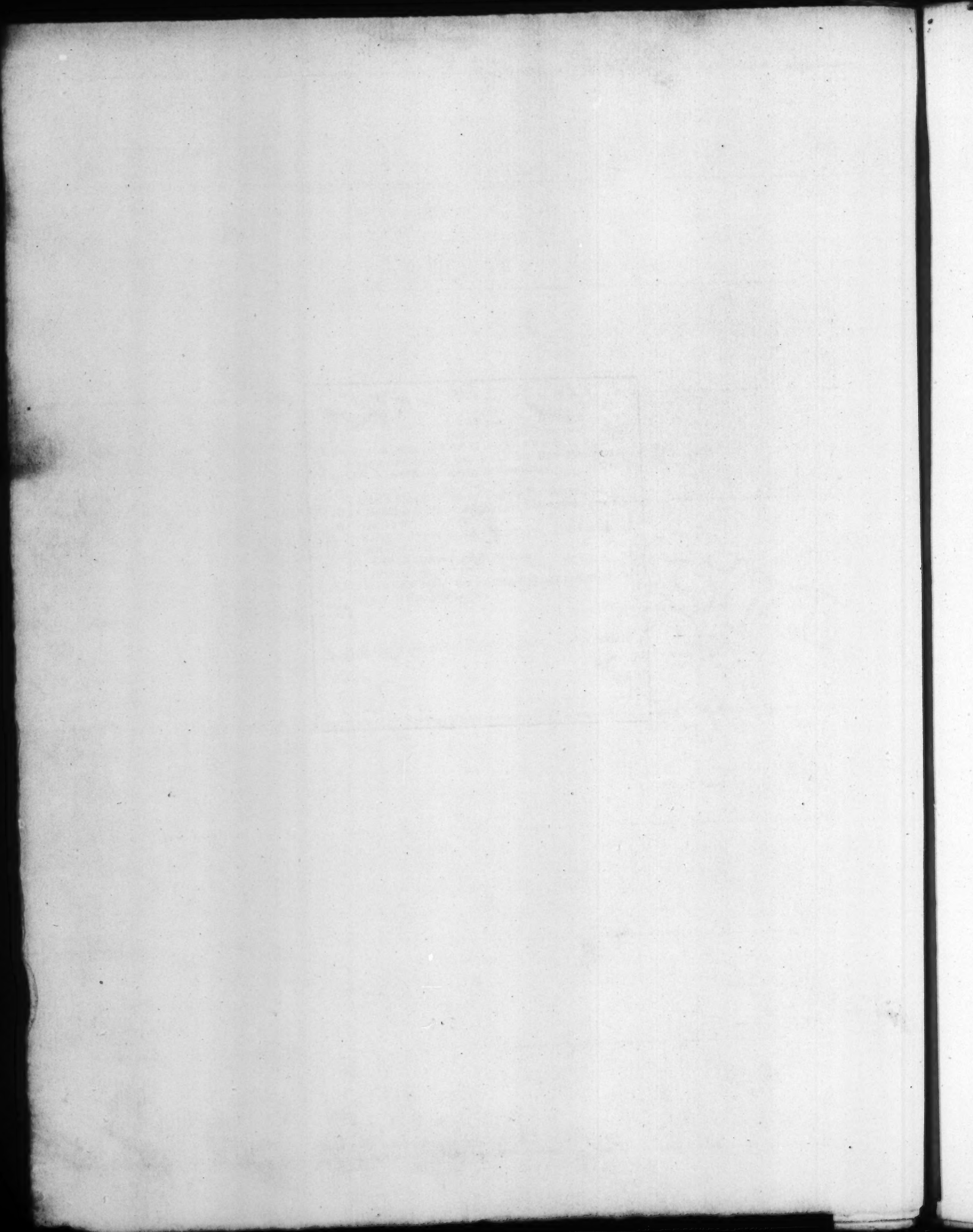


October 1731

Whereas Charles Jones, a noted Gamster and Stage-Player in Bath, did, on Sunday the last Day of October, about the Hour of Eleven o' Clock in the Forenoon, murder my Son *Daniel Arden* in Bath, and is thereupon fled from Justice: These are therefore to inform all Persons whatsoever who shall be aiding and assisting in the Discovery and Apprehending of the said Charles Jones, so as he may be committed to safe Custody, such Person or Persons shall receive from me at my House, or by my Order, at Wilsheon near Hereford, or from Mr. Thomas Hayton, in Leamstreet, near Red-Lyon-Square, London, the Sum of FIFTY POUNDS.

29 MA 55 JOHN PRISE.  
Dated this 8th of Nov. 1731.

N. B. There is very great Reason to believe that the aforesaid Charles Jones was hired to destroy my Son, because, immediately after the Coroner's Inquest had brought in their Verdict, **WILFUL MURDER**, there was a Gathering to the Sum of about Twelve Guineas for him the said Charles Jones, the better to enable him to make his Escape, which, 'tis said, was done in a CLERGYMAN'S HABIT.



1782 .

November .

The Newspapers mention, the Theatre in Covent Garden, as completely finished in November, and that it is to be opened on the 27<sup>th</sup> of that Month: when the following lines made their appearance .

Thespis, the first of the dramatic race,  
Stroll'd in a cart for gain, from place to place.  
His Actors rude, his profits came but slow;  
The Poet he, and master of the show:  
To raise attention he employ'd his art,  
To build another, and more costly cart.  
New Axes he procur'd to drag the load,  
And gain'd the shouts of boys upon the road:  
Awhile, the gay machine, spectators drew,  
The people throng'd because the sight was new  
Thither they hurry'd once and went no more  
For all his Actors they had seen before.  
And what it was they wish'd no more to see.  
The application Linn is left to thee.



Th' EGYPTIANS thus, as NILE's vast floods retreat,  
See monsters creeping from their oozy bed;  
And while the sun darts down prolific heat,  
Both plenty, hope, and swift destruction dread.

*Grubstreet Journal*, N<sup>o</sup> 110.

THE following PROLOGUE and EPILOGUE were spoken at the acting of the ORPHAN, by some scholars at a private school, about three years ago; and a few copies of them printed upon a sheet by themselves. We think them so good, that they ought to be made more public, and preserved to posterity in the memoirs of our society.

PROLOGUE *spoken by a Young NOBLEMAN,*  
*who acted POLYDOR.*

Wond'rous the bard, whose happy tragic vein  
Draws joy from tears, and pleases us with pain!  
In this the tender OTWAY's muse was chief:  
He grieves us, yet we thank him for our grief.  
But never does the triumph of his art  
So touch the passions, and command the heart;  
As when we here see the soft, gentle fair,  
Young, innocent, deluded, in despair;  
See with such rage the rival brothers burn,  
And with so sweet a grace the lovely ORPHAN mourn.

Thus OTWAY wrote: but how shall our green age,  
Ill suited to the labours of the stage,  
To such a celebrated piece be true,  
And give the elegant distress it's due?  
The rash CHAMONT, we fear, you'll see scarce brave;  
And mad CASTALIO impotently rave;

Fierce POLYDOR too feebly dare his foe ?  
 And poor MONIMIA robb'd of half her woe,  
 If then you view this action with neglect,  
 And with dry eyes; ours is the sole defect :  
 Could we be just, you'd be so to the scene ;  
 And weep like children, could we act like men.

EPILOGUE *spoken by a Young GENTLE-*  
*MAN, who acted CASTALIO.*

**M**Y birthright's privilege is sure but small :  
 This younger brother's part is all in all.  
 He trick'd me in the play : and now that's over,  
 In which I was a lord, as well as lover ;  
 I un-CASTALIO'D, he un-POLYDOR'D,  
 I'm but plain JOE ; he still, forsooth, my lord.  
 There's something too, as we these matters rate,  
 In a third circumstance ; and that's ---- estate.  
 For his ; 'tis visible, and well inroll'd :  
 But where mine lies ---- I never yet was told.  
 Well ; be it ---- what is it that I would say ?  
 Something to cheer you, after this sad play.  
 Fain would I make you merry ---- but I can't :  
 For wit runs low ---- what then ? no wit we want,  
 To raise a laugh ---- where's HARLEQUIN SCARAMOUCH,  
 JONATHAN WILD, JACK SHEPHERD, and CARTOUCH ?  
 What ? farce with tragedy ? ---- yes ; 'tis the fashion ----  
 No STAGE-COACH ? WINDMILL-DANCE ? ---- nor CO-  
 RONATION !  
 Where's DOCTOR FAUSTUS, and the flying letters !  
 Alas ! these nobler sports are for our betters :  
 For men, not children ---- we make no pretence  
 To such politeness, and so great expence ;  
 Forc'd to take up with POETRY ---- and SENSE.

BAVIUS.

Dear BAVY,

**A** Military author of a late damn'd dramatick perform-  
 ance, is continually complaining of the injustice of the  
 town ; but what more particularly affects him is, the hard  
 usage.

usage he has met from your illustrious society. Even you, who ought to have espous'd the cause of an oppress'd brother, have, like a profess'd enemy, publish'd some things to his disadvantage. If you go on thus, you have not the good of your community at heart; for you'll hinder several military heroes from inlisting themselves into your society, who might defend the members of it against all opposition by force of arms; which is stronger, and therefore a better argument, than can be produc'd in your journal. If upon mature deliberation you shall think fit to consult the interest of your society, and to alter your conduct; I myself will write a play against the latter end of this month; and condemn all critics, aided by your journal, and a file of grenadiers.

S. JAMES'S COFFEE-  
HOUSE, FEB. 2d.

I am yours eternally,  
TIM. COCKADE.

1732

**A**T the late trial of Mr. PETER NOAKES for the murder of Mr. WILLIAM TURNER; that celebrated act of Mr. WILLIAM PENKETHMAN was produc'd as a witness in favour of the prisoner. On which tragical occasion, he deliver'd his testimony in a most surprizingly proper manner; performing at once the parts of a good witness, a good actor, and a good poet, ----- To relate the common occurrences of life in the lofty strains of poetry, is extremely difficult; but to do this extempore, is really wonderful. To act a part well at the theatre in the OLD BAILY; before such severe judges, and so numerous and polite an audience, and to come off with applause, is a very great thing; but it is still greater, to bring off a friend.-----As all these circumstances concur to raise Mr. PENKETHMAN's reputation; the society is sorry to observe, that our learned brother the historiographer of the OLD BAILY has not done him justice; having printed that fine speech of his in a prosaic manner, which is most sublime blank verse. As such it is therefore here republish'd, in a poetical manner, but without the change of one word; in order to transmit to posterity an illustrious evidence of a great genius for poetry, and of a great act of friendship.

On



**O**N THURSDAY night, or rather FRIDAY morning,  
 'Twixt two and three, the prisoner and deceased,  
 Rackpunch were drinking at the RUMMER tavern  
 In DRURY-LANE ----- for then I found 'em there,  
 And sociable they seem'd, and drank, and talk'd  
 Like friends, 'till watchman cry'd, past four a clock.  
 The reckoning was a crown, NOAKES paid it all.  
 From thence we rambled to KING's coffee-house,  
 In COVENT-GARDEN. Ale and orange there  
 We drank: and still they cordial friends appear'd.----  
 They told me, that they had been serenading  
 Some ladies, but they did not tell me who.  
 And what (said they) is your opinion, sir,  
 Of such diversion? I assur'd 'em that  
 I was not fond of catterwauling frolicks.  
 At five I left 'em, and return'd at six,  
 And found 'em still together friendly.  
 'Twas after seven when the deceas'd arose,  
 And ask'd the prisoner if he would go with him.  
 But he refus'd to go: then the deceased  
 Bade him good morrow, and went out alone.  
 No, sir, I did not take him to be mad,  
 But rather thought he was a little silly.  
 For he would laugh at every thing that pass'd,  
 At every word was spoke, tho' nothing merry,  
 Not fit to raise a smile; the meekest trifle  
 Imaginable wou'd set him on the twitter.----  
 When he was gone, I importun'd the prisoner  
 To cross the water, with me, and two more.  
 Who were in company, to spend the day  
 In merriment, (for I had then no knowledge,  
 That I should at the theatre be wanted)  
 The prisoner gave consent, we all agreed,  
 And down SOUTHAMPTON-STREET we took our way:  
 A servant to the theatre by chance  
 We met; his business was at tavern doors,  
 And city gates the play-house bills to fix.  
 I view'd his bills, and found, that very night

A part

A part appointed was for me to act,  
 In th' AMOROUS WIDOW, or the WANTON WIFE;  
 And by his royal highness's command.  
 Our journey then was stopp'd; and to the RUMMER  
 In DRURY-LANE we all return'd at nine;  
 But did not tarry, for they had no fire.  
 We to the play-house went, and breakfasted,  
 And after ten we parted.

### *Grubstreet Journal, N<sup>o</sup> III.*

*An EPILOGUE to the COMEDY of IGNO-  
 RAMUS, lately acted by some Young GENTLE-  
 MEN at BURY-SCHOOL. Spoken by IGNO-  
 RAMUS.*

**I** Who so long have lorded at the bar,  
 Still the great champion of the goose-quill war;  
 Who, when a learned quotation would come pat in,  
 Could fill the jury's gaping mouths with latin;  
 To all my jargon now must quit pretence,  
 Nor speak one word, forsooth, but simple sense.  
 In ann. quart. **GEOR.** secund. 'tis here decreed,  
 That lawyers each indenture, bond, and deed,  
 In plain pure **ENGLISH** only write or read;  
 In plain pure **ENGLISH** all;—oh, conscience! conscience!  
 Why downright sense in law is downright nonsense.  
 Dame justice sure no longer will be blind,,  
 If jury-men pretend their eyes to find.  
 Shall to each quorum-squire, just taught to see,  
 In wit and learning think to rival me?  
 Have I, for this, such folio's read, and wrote;  
 Made this poor head, with weighty volumns fraught,  
 Plunge through the vast profundity of thought?  
 Labour'd in terms abstruse t' amaze the nation;  
 Sought for learn'd nonsense thro' each rank and station;  
 And after all ----- that sense should come in fashion?

But

But ah! what makes yon pulpit heroes sneer?  
 They think 'tis now their turn to domineer.  
 What! then this anti-lawyer combination,  
 Was brought about by clergy instigation.  
 And here some wise-acres among 'em say,  
 Lawyers should plead as cheap ----- as parsons pray;  
 Because by your new-fangled reformation  
 'The POPE's old MUMPSIMUS has lost his station,  
 And priests no more have power to gull the nation.  
 Pray, sirs, what's that to us? Who ever saw  
 Religion made a precedent in law?  
 Must pulpit maxims then keep barristers in awe?  
 But, hold, don't think your victory compleat;  
 The act, you know, is not in force as yet.  
 If any therefore cleath your brows in terrors,  
 I'll plague 'em with appeals and writs of errors.  
 Dare not to frown then (if you do) th' event is,  
 I'll prove each mother's son non compos mentis.

20 MA 55



PAPER





1733.

Goodman Fields Theatre.

At the particular Desire of several Persons of Distinction.

By his Majestys Company of Comedians

At the Theatre Royal in Drury Lane.

To Morrow, being the 23<sup>d</sup> instant will be presented a Comedy  
called The Strategem. the Part of Boniface. by M<sup>r</sup> Paul,  
being the first time of his appearing on this Stage. To  
which will be added a new Pantomime Entertainment  
called, Cupid and Psyche, or Columbine Courtizan: with  
new Habits, Scenes, Machines, and other Decorations.

Boxes 5<sup>s</sup>. Pit 3<sup>s</sup>. Gallery 2<sup>s</sup>.

Nothing under the full price will be taken during the performance.  
To begin at 6 o'clock. Note. Myrthall Bajamus, is  
prevail'd upon. | at the request of several persons of  
distinction. | to stay a few days longer in England.  
and will appear as usual in the Entertainment of Cupid  
and Psyche.

29 MA 55



# The Daily Post

MONDAY, June 4. 1733.

*For the Information of such Persons who by their Remoteness from Town, have not an Opportunity of seeing the printed Case of the Patentees of the Theatre Royal in Drury-Lane, by the Consent of the said Patentees, we underneath present our Readers with an exact Copy of the said Case.*

## The PATENTEES of the Theatre Royal in Drury-Lane,

Set forth,



**T**HAT a Patent for Twenty-one Years, commencing the 1st of September, 1732, was, by his Majesty, granted to Robert Wilks, Colley Cibber, and Barton Booth, Esqrs. their Heirs, Executors, Administrators, and Assigns, for Gathering together, Forming, Entertaining, Governing, Privileging, and Keeping a Company of Comedians for his said Majesty's Service.

That the said Patent, by Deaths and legal Assignments, is since become the Property of Mary Wilks, (Relict of Robert Wilks) John Ellys, Heiter Booth, (Relict of the said Barton Booth) and John Highmore, Esq; the last of which is now possess'd of one Half of the said Patent, at the Expence of 6000 l. and upwards.

That several of the Players, employ'd and duly paid by the said Patentees to carry on the Business of the said Patent, have lately (without the least Pretence of Hardship or Injustice done them) threaten'd to desert the Service of the said Patentees, and to form themselves into a Free Company, (as they call it) in Contempt and Defiance of his Majesty's Royal Authority.

That the said Players in Combination, to effect their Design, have (as we are inform'd) clandestinely contracted with some of the Lessees, or their Trustees, for the above-mention'd Theatre Royal, as soon as the Patentees shall cease to act by their Company this Season.

That the said Theatre Royal is lett upon Lease from his Grace the Duke of Bedford, granted to the Rev. Thomas Kynaston and Francis Stanhope, Esq; Trustees for the Lessees, or Sharers, (commonly call'd Renters) of the said House, at the Rent of 50 l. per Ann. upon a Fine of 1000 Guineas paid for Renewal of the said Lease, for the Term of twenty-one Years.

That the Company of Players under the Care and Management of the Patentees, have acted in the said Theatre for the Space of twenty-one Years and upwards, (without any Interruption from the Trustees or Lessees) upon no other Contract or Agreement, but by the Patentees paying to them, or their Order, the Sum of 3 l. 12 s. per Night, for each Acting Night, which has been constantly and duly paid, besides the Liberty of their seeing Plays.

That at the Beginning of this Acting Season, a Letter was sent to the Managers Office, sign'd by some few of the Renters, demanding an Advance of Rent; and Mr. Highmore, who had but just purchas'd a Share in the Patent, and consequently was a Stranger to the Business, ask'd Mr. Cibber and Mr. Booth (the other two Patentees then present) what should be done in the Affair? who replied, That there was no manner of doubt, but that continuing duly to pay the usual Rent, would be thought sufficient. Mr. Highmore remaining very uneasy to have the Affair settled with the Renters, in a Day or two afterwards with great Earnestness enquired of the other Managers what had been done in the Business; who answer'd him, that proper and effectual Care had been taken, Mr. Booth having sent a Letter, which had been read at a general Meeting; and from that Time, neither He, Mrs. Wilks, Mrs. Booth, or Mr. Ellys, the present Patentees, have heard the least Discontent express'd by any one of the Renters, till the Report that certain of the Players had clandestinely contracted with some of them for the Hire of the said Theatre, as is above set forth.

To prevent Impositions, and the Credit that may be unwarily given to fictitious Stories of Hardships or Complaint against the Management of the said Theatre, or to any other frivolous Pretences that may at this Time be made use of by the Persons pretending to the Power of acting from under his Majesty's Royal Authority, the Patentees take Leave to publish the following Account of Salaries weekly paid by them, viz.

### ACTORS Names.

	per Week. l.	s.
To Mr. Colley Cibber, from the Time of Letting his Share, till he left the Stage, ————	12	12
Mr. Theophilus Cibber ————	5	0
Mr. Mills, Sen. 1 l. per Day, for 200 Days certain, and a Benefit, clear of all Charges ————		
Mr. Mills, Jun. ————	3	0
Mr. Johnson ————	5	0
Mr. Miller ————	5	0
Mr. Harper ————	4	0
Mr. Griffin ————	4	0
Mr. Shepard ————	3	0
Mr. Hallam, for himself and Father (though the latter is of little or no Service) ————	3	0
Mrs. Heron ————	5	0
Mrs. Butler ————	3	0





By these and other Salaries, with the incident Charges, (besides Cloaths and Scenes) the Patentees are at the daily Charge of 49 l. odd Money, each Acting Day.

By the foregoing Account, it is presumed, no just Complaint, nor Clamour, can be raised by the Players, against the Patentees now, on Account of their Salaries, none of them having been lessen'd by the present Managers; especially when it shall be consider'd that Mr. Cibber, Jun. receiv'd his Wife's whole Salary till her Death, without her doing the Company any Service the greatest Part of the Winter; and his-own also, during the Time of his being ill, who perform'd but seldom till after Christmas, and yet they receiv'd 9 l. per Week.

Mr. Mills, Jun. was under the same Circumstances in regard to his Wife, which made their Salaries, during her Life, 5 l. 10 s. per Week.

Mr. Miller was paid, from the Beginning of the Season, his Salary for eight Weeks before he acted, which amounts to 40 l. besides which the Patentees were so kind as to present him with ten Guineas.

Mr. Griffin had also a Present of ten Guineas.

Mr. Harper had also a Present.

Mrs. Heron was last Winter rais'd from 40 s. to 5 l. per Week for the Service it was expected she would do to the Company; notwithstanding which she refus'd to play several Parts assign'd her by the Managers, and Acted but seldom during this Season, when the Managers were in great Distress for Performers on account of the general Sickness.

These Circumstances consider'd, it must appear that some of the present Performers have receiv'd more Money, and more Indulgencies, this Winter than ever they did since they belong'd to the Company, the Truth of which is ready to be attested.

It is to be noted, that the Patent granted by King George I. was to the late Sir Richard Steele, who afterwards assign'd Parts of the same to Mess. Wilks, Booth and Cibber.

The present Patent was granted by his present Majesty to Mess. Wilks, Booth and Cibber, but it is to be observ'd, that there is no other Instance of Actors being at the Head of his Majesty's Company of Comedians; and, it is to be believed, that the like will never be done again, till there shall be another Set of equal Merit in their Performances with them to recommend them to the like Favour.

29 MA 55  
The Patentees think themselves obliged to declare, that whatsoever Agreement has been enter'd into between the Trustees or Lessees, and any other Person or Persons, for the Theatre Royal, that the same has been done (contrary to the Practice of all Landlords to their Tenants) without any Notice whatsoever given to the said Patentees.

MARY WILKS,  
JOHN ELLYS,  
HESTER BOOTH, and  
JOHN HIGHMORE.

N. B. We hope it may not be thought improper, at this Time, to publish, That the most celebrated Mr. Betterton and Mrs. Barry received but 5 l. per Week each for their Salaries, and the inimitable Mrs. Bracegirdle (in her Time) had but Three.





7<sup>th</sup> July 1733

This day is published | Price six-pence. | The Theatrical  
Squabble, or the P——tes. A Satire, in which the characters of  
them, and the Actors are properly distinguished.

Stiff opposition, and perplex'd debate

And thorny care, and rank and stinging Hate

While Atre hot from Hell makes Heroes shrink

Brave Hawoc, and lets loose the Dogs of Ink

Univers. Passion.

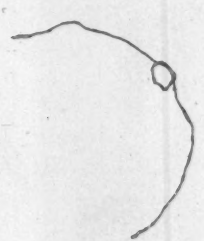
Printed for R. Dodd, without Temple Bar, and sold by the  
Booksellers, and Pamphlet-Shops in Town and Country.

1733. July 12<sup>th</sup> Nottingham. "On Tuesday night last a melancholy accident happened, at the County Hall in this Town. As a Company of Comedians were performing a Comedy. the Upper Gallery being much crowded fell down, upon those below by which accident several were very much hurt. having their legs broke. &c. Mr Smith, a Gentleman belonging to the Duke of Argylls Regiment of Horse, was so much bruised that he died soon after."

29 MA 55



" On Tuesday night November 13<sup>th</sup> 1733. there was a very great disturbance at the Playhouse in Drury Lane. which was occasioned it is thought by the committing of Mr Karpur to Bridewell. the evening before: in resentment to which, a great many gentlemen it seems came that night to the Playhouse. provided with proper ammunition, and resolved to disturb the Players in their acting whether these were sturdy Beggars or not; who appeared there in behalf of their brother. we cannot tell. but we are assured that few or none of them were Citizens. "



1733. November 10<sup>th</sup>. " We hear that the Companies of the Hay-  
Market and Goodman's Fields Playhouses, were on Monday last,  
November 5<sup>th</sup> at the Prosecution of Mr Rich, Mr Highmore, and the  
rest of the Patentees of the Playhouses in Drury Lane and Covent-  
Garden, convened before S<sup>r</sup> Thomas Burgess Bart. and several  
other of his Majesty's Justices of the Peace, for the County of  
Middlesex, at S<sup>r</sup> George's Vestry, Hanover Square, to shew  
cause why they should not be convicted as Vagrants within  
the Statute of the 12<sup>th</sup> of Queen Anne, for acting without Patents  
Mr Sergeant Cope, Mr Strange, and Mr Edward Booth, Counsel  
to Mr Mills and Company at the Haymarket Play-house and  
Mr Sergeant Darnall, Mr Wynne and Mr Dennisons Counsel for  
Mr Giffard and Company at the Playhouse in Goodman's Fields

The Justices were pleased to deliver both the Companies  
honourably as not being any way within the Statute, &c.  
guilty of the breach of any Law now in being





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research  
publications

Electors could hope for, would be to have Leave to sit at home, and refrain from intermeddling in the Electoral Farce.

From that Time we could never expect to see a *Haughty and Rapacious Minister* pulled down by Parliament from the Zenith of his Power: We could never expect to see a *flattering Favourite* torn by Law from the Bosom of his deluded Master: All the Attainders, Impeachments, and Bills of Pains and Penalties, would then be directed against those who had the Misfortune of being *obnoxious* to the *Prime Minister*: In short, that which is now the Glory of *England*, would then become its greatest Grievance: Our Parliaments would then serve only to varnish the Crimes of *Favourites*, and to give a Handle for oppressing the *innocent Subject*.

Case between the Patentees and Players, and particularly of Mr. Harper.

THE Patentees of the Theatres Royal in *Drury-Lane* and *Covent Garden* being resolved to try whether they had an exclusive Right to the acting of Plays, they for that Purpose summoned the Revels Company, and the Company of *Goodman's-Fields* Play-House before a Bench of Justices, in the Vestry of *St. George's, Hanover-Square*, on the 5th of *Nov.* last, before whom the Case was learnedly argued by Council on both Sides; but the Justices not being, it seems, satisfied as to the Formality of the Summons, they dismissed the Players for that Time. However, the Patentees soon after obtained a Warrant against Mr. Harper, one of the Players belonging to the Revels Company, for taking him up as a Rogue and Vagabond; whereupon he was, on the 12th of *Nov.* carried before Sir *Tho. Clarges*, and other Justices, sitting at the said Place; and the Case appearing a little doubtful, he was ordered to attend again at Five o'Clock, with Council, to be heard for him in Answer to what the Council of the other Side should alledge against him: But there being upon the same Day a long Trial at *Westminster*, between the Patentees now in Possession of *Drury-Lane* Play-House, and the Revels Company, about the Right to that Play-House, and Mr. Harper's Council being all engaged in that Trial, they could not attend with him at Five, and Sir *Thomas Clarges* being, it seems, of Opinion, that the Case was clearly against him, he committed him, that Evening, to *Bridewell* as a Vagabond, in order for his being put to hard Labour; an Employment which, by his Bulk, he seems to be as little fit for, as he is for being a Vagrant, he being a Man so corpulent, that it is not possible for him, either to labour, or to wander a great deal.

In Favour of the Players, and of Mr. Harper in particular, the following Piece was published by Way of Letter, *viz.*

There has not been since the Revolution, as the Commitment of Mr. Harper to *Bridewell*. If this Commitment is to be judged (as it is insisted on) a Commitment in Execution, within the Meaning of the *Habeas Corpus Act*, and therefore not bailable, nor subject to the Examination of the *Superior Courts*, notwithstanding the Fact upon which the Conviction is founded be false, of what Avail is *Magna Charta* to Liberty; or, if an honest Man, a good Subject, and a Freeholder, shall on the Vagrant Act be sent to *Bridewell* at the Pleasure of a Justice of the Peace, and there be kept for six Weeks, or (at his Worship's Discretion) six Years, for ought I see to the contrary, under Pretence of his being a Vagrant, tho' he is a Person of unquestionable Ability, and perhaps has not stirred a Mile out of the Parish, where he has a Settlement, within 7 Years; if this Sort of Doctrine prevails, I do not doubt, but I shall live to see wealthy and incorrigible Vagrants conveyed, to save Charges, in their own Coaches to the House of Correction, the Workhouse, or (if the Justice is charitably inclin'd) perhaps to an Alms-House. The Statute of the 12th of *Q. Anne*, upon which this extraordinary Proceeding is grounded, was made apparently with no other View, than to prevent those, who want Ability to maintain themselves, from wandering about the Country, and becoming chargeable to Parishes, where they have no Settlements, or having wandered from their Settlements, to convey them there again; for all the positive Direction which is given by the Statute is, that any Person apprehended as a Vagrant, shall be examined touching his Condition and Circumstances, and Place of Abode or Birth; and if the Justice convicts him, he is to be conveyed to the Place of his Settlement in such Manner as other Persons likely to be chargeable to the Parish are to be sent. The ordering a Vagrant to be whipped, or committed to *Bridewell*, is only discretionary, before the Pass is made.

Plays were instituted to recommend Virtue, and expose Vice, therefore are not evil in their own Nature; and I believe acting of Plays is universally agreed on by all Lawyers to be lawful in itself. And altho' the Statute describes Common Players of Interludes, as well as Fencers, Minstrels, &c. to be Rogues and Vagabonds, yet such Description, unless it be attended with the Circumstances of the Party's not being able to maintain himself, and wandering about to Play and Fence, &c. does not give the Justice any Jurisdiction; for if a Man of Ability is to be punished, for what Purpose does the Act of Parliament, in the very first Instance, direct the Justice to examine into the Condition and Circumstances of the Party apprehended? Or what then can be

the Meaning of those other Words, that he shall be conveyed in such Manner as by the Laws of this Realm other Persons likely to be chargeable to the Parish are to be sent? Or if a Man is taken in the Parish where he has a Settlement, to what Place is he to be conveyed? If then a Player, being in every other Circumstance an honest Man, having a Settlement, paying his Debts, being a good Subject; and having the universal Benevolence of Mankind, is notwithstanding to be whipt, or sent to *Bridewell* at the Discretion of a Justice, the Lord have Mercy on him, for he may be said to be truly miserable: Nay, we ought not to confine our Prayers for Mercy on Actors only, but on the whole Nation; for if such Commitments as these are to be justified, I would fain know the Man, who having the Misfortune to disoblige a Justice of the Peace, can be sure of not being whipt, or sent to *Bridewell*: It is only proving him a Fencer, or his having played a Tune upon the Violin, and the Business is done. I would therefore (out of the Regard I have to my Countrymen) advise them for their Safety to leave off wearing Swords, for Fear they should be adjudged Fencers; and to avoid playing upon the Fiddle, or other Musical Instrument, lest they be convicted for Minsitrels. As to my worthy Friends the Musicians, some of whom have been at the Charge of taking a Doctor's Degree in the University, I cannot help heartily condoling; for their Cafe is at least as bad as the Players of Interludes, especially those who have turned their Hands to playing the Organ, for they may be apprehended every Sunday committing Acts of Vagrancy in most of the Parish Churches about Town. There are several other Descriptions of Persons, who by this Act are deemed Rogues and Vagabonds: And if Description alone is sufficient to warrant the Proceedings of this worthy Justice, it is so large, that I fear every Man in England will be within some Part of it: I will mention one Description of Persons in this Act, which will take in whole Professions, such as Politicians, Lawyers, Physicians, and Traders, namely, all these who use any subtle Craft; and how many of the Nobility and Gentry may be included under the using unlawful Games or Plays, I cannot determine; but this I am sure any one may determine, that all such are equally liable to be whipped, or sent to *Bridewell*, if a Justice of the Peace shall think fit, as any Player, being otherwise an honest Man, an Householder, or of Ability to maintain himself. I am, Sir,

Your Humble Servant, A. B.

The Facts which appeared in this Cafe in Favour of Mr. Harper were, That, tho' he was a Player, yet he did not wander about from Place to Place like a Vagrant, nor was there an Appearance of his becoming chargeable to any Parish; for that he was not only a

Freeholder in Surry, but was a House-Keeper in Westminster, and rented a House of 50l. a Year: And further, that he was an honest Man, paid his Debts, did no Man any Injury, and was well esteemed by many Gentlemen of good Condition.

A In Favour of the Commitment the following Reasons were published, viz.

The Description of Vagrants in the Act of the 12th of Q. Anne, for reducing the Laws relating to Rogues, Vagabonds, &c. into one Act of Parliament, is in the first Clause of the said Act, which Clause does consist of several distinct Sentences; by the first Sentence, in which Vagrants are described, all Persons pretending themselves to be Patent-gatherers, or Collectors for Prisons, Goals, or Hospitals, and wandering abroad for that Purpose, are deemed Rogues and Vagabonds; by the second Sentence, all Fencers, Bearwards, common Players of Interludes, Minsitrels and Juglers, are also deemed Rogues and Vagabonds; which said Sentence being general and without any Exception, all Persons, who come under the several Denominations in the said Sentence, are deemed Rogues and Vagabonds.

C As it appears by the said Act, That all common Players of Interludes are deemed Vagrants, it is necessary to consider who are common Players of Interludes.

D Common Players are all Persons who act Plays for Profit.

Players of Interludes are Players of Comedy, for *Comœdia* being the Latin Word for an Interlude, every Comedy is an Interlude, and therefore the Word Interlude is only a synonymous Term for a Comedy, &c.

E By the said Act there is a Saving to the Prerogative of the Queen, by which it appears, that common Players of Interludes, who act by lawful Authority, are not Vagrants within the Intent and Meaning of the said Act; which was not the Cafe of Mr. Harper, for it did not appear that he acted under any lawful Authority.

F Tho' a Man have a certain Habitation, yet if he wander out of his own Parish, begging, or otherwise misordering himself, he may be punished as a Vagabond. 2. Roll's Reports 172. Rex versus Hollingsworth; which was the Cafe of Mr. Harper, for he misordered himself in the Parish of St. Martin in the Fields, and his Habitation is in the Parish of St. Paul Covent-Garden, where he swore he was a House Keeper.

G And further it was said, that Mr. Harper did wander from Place to Place, for that he had formerly acted upon the Stage in Drury-Lane, and likewise had acted at *Bartolomew* and *Southwark* Fairs.

To all which it was replied, That the said Act of the 12th of Q. Anne, is a Consequence

quence of the Act of the 3d of Q. Anne, betw against Vagabonds, the first Act are, "All Fencers, Common Players and Minsitrels, &c." from which it appears, that no Common Players are excepted from the description of that Act, unless they wander abroad, for it is their way of their playing, that makes them Vagrants, for which Reason it was ordered by K. James I. cap. 7. That forages should authorize non-compliance with the Act.

That Acts of Parliament are made by Sentences, but by Sections, not the Parliament but the Points to them; and Section of the said Act, 12th of Q. Anne, read without any Stop, it is, "Who wander abroad, or who are there described; and that a grant and Wanderer being synonymous, it is as ridiculous to pretend, never wandered abroad is a lay, that a Man who never wandered is a Wanderer."

And further it was said, that wandering being a general Word, wandering, is confined to the Section of the said Act, 12th of Q. Anne, which is the impowering of the Word, and begging, that Clause, no Justice of the Peace, has Power to take up or Wanderer, unless he be found begging: And, that as to the said Act, by which it appears, "If any Person, who has been found wandering, or misordering himself, or Vagabond, may be ordered to be whipped until he is blind." Justice has thereby Power over a Person, unless he be found not begging, but misordering himself, of which Terms could be applied to Mr. Harper, for he never did beg in any one Parish, and no Man can be said to wander from one Parish to another about his employment; and, to say, that acting a Play is an unlawful act, or a misordering of the direct begging of the Queen, which is, whether or no the Person without a Licence be contrary to the saving in the said Act, lastly, that as to the saving in the Act, the Lord Chancellor's authority of the Lord Chancellor relates only to the immediate execution about the Care of Lunatick Law under the Guardianship and in Pursuance thereof the generally appoints Guardians both of their Persons and Estates.



the Act of the 39th of Q. Elizabeth, Vagabonds, the Words of which are, "All Fencers, Bear-wards, Players and Minstrels, wandering &c." from whence it appears, common Players are within the De- that Act, unless they wander or it is their wandering, and not ing, that makes them criminal; Reason it was ordered by Act 1st of I. cap. 7. That even noble Per- should authorize none to go wandering

Acts of Parliament are not to be read es, but by Sections, because it is rliament but the Printer that puts to them; and that if the first he said Act, 12th of Q. Anne, be at any Stop, it is plain, that the dering is connected to every Charac- scribed; and that the Words Va- vanderer being synonymous Terms, ulous to pretend, that a Man who dered Abroad is a Vagrant, as to Man who never was a Wanderer is

ther it was said, that the Word being a general Word, and too apt terpreted, therefore by the second the said Act, 12th of Q. Anne, the impowering Clause; the said ndering, is confined by the Addi- Words, and begging; so that, by e, no Justice of Peace, or Constab- ower to take up even a Vagabond er, unless he be found wandering : And, that as to the 8th Section Act, by which it is ordered that, Person, who hath a legal Settle- be found wandering and begging, fordering himself, he, as well as a nd, may be ordered by the Justice ipped until he is bloody, &c." No s thereby Power to commit any less he be found not only wandering g, but misordering himself, neither Terms could be applied to Mr. Har- e never did beg in his Life-Time, an can be said to wander who goes Parish to another about a lawful Em- ; and, to say, that a Man's Play is an unlawful Employ- a misordering of himself, is a ging of the Question in Dispute, whether or no the acting of Plays Licence be contrary to Law. And it as to the saving Clause with Re- ne Queen's Prerogative, or the Au- the Lord Chancellor, it plainly re- to the immediate preceding Clause Care of Lunatics, who are by er the Guardianship of the Crown, rsuance thereof the Lord Chancellor appoints Guardians to take Care eir Persons and Estates.

At first it was pretended, that the Commit- ment of Mr. Harper to Bridewell was a Com- mitment in Execution, and that therefore no Writ of Habeas Corpus could be granted, but this Point was at last waved, and a Habeas Corpus having been granted by the Court of King's Bench, he was accord- ingly brought up, on the 20th of Nov. and Counsel were heard on both Sides for several Hours, as to the Validity of the Commit- ment, when the Court order'd that Mr. Harper should be bailed upon his own Recog- nizance to appear the last Day of that Term, and in the mean Time the Parties were to agree upon a feigned Issue, to try the Validity of the Commitment by a Jury, but that, if the Parties should not agree upon such Issue, then the Court was to give their Opinion. And upon the last Day of the said Term, Mr. Harper did accordingly appear, but the Court not being then ready to give their Opinion, nor any Issue joined by the Parties, he wr continued upon his Recognizance till the first Day of the then next Term.

C Universal Spectator, Feb. 23. N<sup>o</sup> 281.  
Female Rakes.

'Squire STONECASTLE,

THE Degeneracy of the present Age is much complain'd of, and I think nothing proves it more, than the Humour that of late has prevail'd among the Women, of imitating the most worthless Part of the other Sex.

D Half the young Ladies about Town, who are conversant in the Beau Monde, have long since commenc'd Rakes. They make their Parties for a rambling Scheme, drink their Bottles, and toast their Fellows; and 'tis now not uncommon to see a Lady of Fashion carried home in a Chair at Two or Three in the Morning from a Gaming Table.

E Nor is it only the Softness of their Mind that they would change, but they even put on the Dress of Men. I met a Party of these Amazons t'other Day, in Hunting Habits: Their Hats were pinch'd up fierce, with the mili- tary Air and Cockades in them; which with the Addition of smart unpowder'd Bobs, made them look like pretty rakish Fellows. Was one to speak to a Female Rake thus equip'd, F I know no Phrase more proper than that of Harry Frontly's to his Thalestris:

Sir, or Madam, chuse you whether,

Since you're blended thus together.

I should be partial, if I did not here take Notice of the Effeminacy of some of our Male Beaus. They powder, perfume, paint; and at the Play last Week I discover'd a Coquet Patch on the Cheek of a Right Hon. Horse Officer, stuck on with a very pretty Grace.

G If by publishing this, you shou'd make the Women less Men, or the Men less Women, you will vindicate the Rights of Human Na- ture, and oblige Yours, &c. MANLY.  
The

The OXONIAN's Trip to the  
Drawing-Room.

**I**F true, as Papists hold, that there is giv'n  
Thro' purgatory a sure way to heav'n,  
Reach me my passing-cup; for I have been  
Through a fierce fiery ordeal for my sin.

Without petition, and without a fee,  
Nor wishing to be seen, nor yet to see,  
But just to kill an idle hour in sport,  
Careless of where I went,---I went to court:  
When I had thrust (by whom I first was barr'd)  
Through the fat sullen yeomen of the guard,  
And at the outside of the circle stood,  
Unknowing and unknown, in pensive mood,  
A thing more strange came tripping with a smile,  
More strange than all the products of the Nile,  
Than all Sir Hans' antiquities more odd,  
Than Ægypt's mummy, or its pagan god;  
A supple gentleman, 'yclep'd a beau,  
Half made of this, half of an age ago;  
Each part of's dress, with which he seem'd elate,  
Told by an anno domini its date;

The frizzled toupce moderniz'd the coat,  
Which at the revolution turn'd about;  
An incoherence from the top to toe;  
A Monmouth beaver, and a red-heel'd shoe:  
This form amphibious caught me by the hand,  
With---Sir, I am your servant to command;  
Of Yorkshire, Sir?---No, Sir. Of Cornwall,  
then?

I should be glad to serve my countrymen.  
A rubic, I hope?---Of Oxford, and no party.  
I ne'er saw soul more honest, or more hearty:  
I know, I know what bus'ness drew you here;  
Well, Sir,---I'll gain you good Sir Robert's ear.  
You're mighty kind, but quite mistake my case:  
I bring no project, and I want no place.  
Hah!--An amour, my dear,---nay, let me die  
I see love basking in your am'rous eye;  
If so ---

There's none can help you sooner, Sir, than I:  
Say, is it lady Anne, or lady Betty?  
You sigh.---Nay now I'm sure, Sir, I have  
hit ye.

No, Sir, I am a profess'd woman-bater,  
And next to them, detest a courtling prater.  
Courtling!--Inow perceive, for all your cunning,  
Which way the bias of your mind is running.  
Loose me,---Not now, my dearest friend,---I see  
You're no well-wisher to the ministry.  
What mean you?---Nay, I like your outward  
show,

'Tis my own maxim, Sir; for *entrez nous*,  
I faith I hate 'em all as well as you.  
Amaz'd why with such impudence he press'd,  
Thus I, with heart sincere, my 'squire address'd.

I dare e'en here my principles avow;  
For he whose soul is just, no fear can know:  
'Tis true, when human counsils err, I feel,  
Yet not in faction shew my patriot zeal:  
But Briton like, still liberty pursue;  
True to my king, yet to my country true.

Calm I behold of state the wondrous maze,  
Nor censure blindly, nor yet blindly praise:  
But him and him alone I dare commend,  
Who is to freedom and her friends a friend.  
But he whose soul to slavery does incline,  
Is foe to all mankind, and therefore mine.

Aggast my patriot steed, with wonder fraught,  
Like heedless Cælia by his lordship caught:  
But soon recover'd from his trance, he swore  
No tallies ever met so nice before:  
As Britons both, he wou'd a secret own,---  
He wish'd,---as honesty had pull'd him  
down,---

I'd lend--a brother patriot--half a crown.  
Gladly I bought him off, and left the place  
For ev'ry meaning and unmeaning face,  
From frowning Clody to his simp'ring grace;  
Resolv'd to banks of Isis to retire,  
And there to tune to love my feeble lyre:  
There pleas'd to follow God and nature's rules,  
And grandeur leave to mad-men and to fools.

To BELIZA, on her Birth-Day.

**A**Mong the crowds, on this revolving day,  
Who wait their tributary wish to pay,  
That joy, and pleasure, round the rolling year,  
May crown the scenes of life where you appear;  
Accept, my fair, the wishes that I bring,  
The grateful muse's humble offering,  
Wishes that from the purest friendship spring.

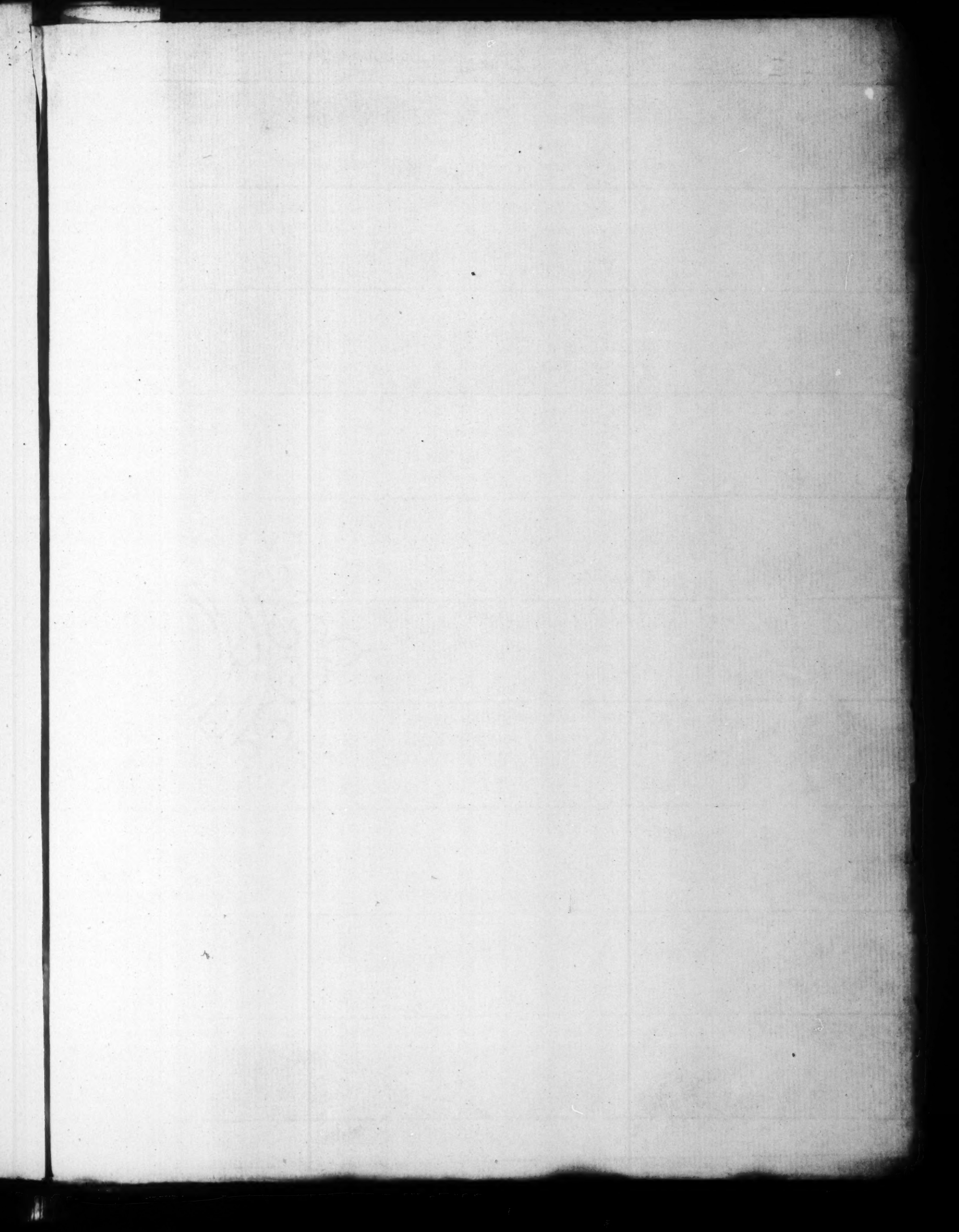
Gay, lively health, and cheerful peace of  
mind,  
These gifts, that make life dear, be ever thine;  
Such health, as does from purest spirits flow,  
Such peace, as innocence alone can know;  
Health, free from every pain we fear, or feel,  
And peace, secur'd from doing or receiving ill.

Wealth, unalloy'd with care, may'st thou enjoy;  
Wealth, no one knows more wisely to employ;  
Wealth, is a blessing, rightly understood,  
It gives the pleasing pow'r of doing good;  
And sure, the highest pleasure here below,  
Is that, of making others happy too,  
To increase their comforts, or abate their woe;  
Unbind the chains of want, and cheer the sad,  
And bid the heart of deep distress be glad:  
May these, and what else bounteous heaven  
shall send, [friend,

Be crown'd with heav'n's best gift, a faithful  
Bold to assist, and prudent to advise,  
Not loosely gay, nor yet morosely wise,  
Whose humour with thy own may so agree,  
In such a well-contrasted harmony,  
That every ill of life may lose its sting,  
And every good redoubled pleasure bring.

But, I want words tender enough to bless,  
Or half the fulness of my heart to express:  
Is there on earth, a good to be enjoy'd?  
Is there on earth, an ill we would avoid?  
The good be thine, but far, for ever, far,  
From thee, be every pain, and every care;  
May all the blessings tender mothers pour  
Upon their kneeling sons, in their last hour,









*Daily Courant*, Dec. 25.

*A Plea in Behalf of the Stage.*

**W**ANT of Performers is the present grand Objection to dramatical Entertainments. 'Tis true, Death has depriv'd us of *Wilks* and *Oldfield*, and Misfortune of the inimitable *Booth* and *Porter*; but is the *Stage* to die or be deserted with them? No surely, this is no Reason for discouraging those that remain. *Cibber* is still amongst us, with all the Merit that was ever found in the most accomplished Actor; and his Son bids fair to inherit his Father's Praie. Besides, the Audience is frequently apt to be too severe on those who succeed to their *lost Favourites*; and a thin Pit, and empty Boxes, have had an ill Effect on good Players, but never mended bad ones.

But 'tis not a mere Want of Performers that occasions the Disrelish for Plays; but a growing Affection to other less valuable and less elegant Amusements.

Let me, however, recommend the *British Theatre*, as a noble Object of *British Encouragement*. We have now liv'd to see *Gentlemen* mingled with *Players* in the Management; a Circumstance long desir'd by the Town, and what we may reasonably suppose will produce the best Conduct imaginable. But we should consider their peculiar Hardships in purchasing Shares at a great Expence, when a weekly Loss is added to the original Purchase. Beside, the Case of *Mrs. Wilks* deserves the utmost Concern; the humane Temper and universal Beneficence of her late Husband having left her little besides his Share in the Patent for her Support.

It ought farther to be consider'd in Favour of the *Theatre*, that the Novelty of the late Project in *Goodman's Fields* has not a little contributed to embarrass their Affairs: Those that were before too vain of their own Merits, and waited only an Opportunity to distress the Company, took the Hint immediately; and, for a Trifle Advance, deserted the Service that had bred them up. Their Example may have a bad Effect on those that remain; 'tis to be fear'd the rest may grow mutinous too, and, upon the smallest Pique, remove as the former. So that in Time the *Theatre Royal* itself (without a timely Interposition in its Favour) may be oblig'd to change its Situation; and when People of Distinction would see a Play, they must travel for it as far as *Goodman's Fields*.





## MACKLINANA.

[No. IX.]

*From the MSS. of Mr. Charles Macklin, Comedian.*

## ACCOUNT OF THE RIOT IN 1734-5,

*Occasioned by the Absence of Denoyer, the Dancer.*

DENOYER, not coming from the prince's ball, on his birth-day, to dance at the theatre, Macklin made an apology for Denoyer, but was hissed by the audience, who were in a great rage, created by the Calveshead Club. Lord Boyne, his brother, Captain Hamilton, and Lord —, who went out of his mind afterwards, and was in a mad-house on Turnham-Green, occasioned by the circumstances I am about to record.

They made a gang-way out of the pit, with the benches of it, over the orchestra; Macklin got up to the thunder-loft, and ordered the servants of the theatre to make the stage dark, to open the traps, to let loose hell, to roll the thunder, and to flash the lightning; this he did with a stentorophon, which frightened the audience much.

This manœuvre hindered the rioters for a long time from coming on the stage: various incidents arose, during this riot, which lasted till twelve at night; then they assailed the stage, and cut all the scenes; Macklin saved himself by creeping under the world, which was shewn in the last scene of the pantomime of the night. Macklin played the clown in it, and danced with Faussan, who represented a military petit maitre, in which his activity, cutting, capering, grimace, and burlesque deportment, got him *great fame*.

The rioters, on landing upon the stage, used Paul Whitehead very ill, and seized one of the greatest duellists ever known; Surrige was his name; by birth, a natural son of Lord —, (I forget his name) but he was a Scotch lord, who suffered for his rebelling in 1716; five or six of the rioters insulted Surrige very grossly: they thought he was an actor, but when, at last, they found he was a gentleman, and a man of terror, it was very droll to see their submission.

A council of policy was held to determine how those rioters should be treated: *observe*, there were the *royal arms* on the outside over the centre front box, extending up to the middle gallery; the rioters broke his Majesty's arms into a hundred pieces, which was lucky for the manager for this insult to the arms-royal gave much offence to the king, the minister, the whole court, and the public in general, and great joy to Fleetwood, the manager, and Macklin, his prime minister, who, it was determined by the rioters, should never be suffered on the stage again.

The theatre was shut up for two or three days, which was by Macklin's secret advice to the manager; the advice was political, and answered the end that was wished from the measure, for the whole public felt for the theatre and for themselves; the court felt it, and the rioters most terribly.

Law was in every mouth—punishment—resentment:—the rioters trembled, and offered any reparation; their disgrace at court increased every hour:—they were all deemed *Jacobites, and enemies to the House of Hanover*.

The politicians of the theatre did not fail to exercise their talents for invention, and offered proof of rebellious words uttered when the King's arms were demolished: the topic was a good one: scandal and falsehood were very fertile, but not so fertile as the *hear-sayers* made them; for every lie the original liar invented, the hear-sayers improved and increased it to an incredible degree.

The richest part of the history lies in the making up this terrible breach with the manager, the court, and the public; that done, came on something more terrible, the affronting and striking Dick Surridge, a man who had served in the Irish brigade several years—had nine duels—killed two men in France—was obliged to steal from France; then had a commission in the Irish regiment in Holland—killed a man there:—then went into the Emperor of Germany's service—killed a man there:—then into the Prussian service—killed a man there; then he came to England—in one winter he had four duels—successful in all:—and all these doings of terror the rioters had to contemplate.

It was resolved by the cabinet of the theatre that Surridge should not speak to, or send any intelligence to, the rioters, pending the parley between their friends and interposers, and the *manager*, his *friends*, *lawyers*, and reporters. I met the lord who run mad, several times, taking the air in a coach, near the Packhorse on Turnham Green: he sometimes bowed to me—he wished to converse with me, but I was advised not to go near him, and I took the advice, though I had a great curiosity to hear what he had to say to me; but, on reflection, I think it is better as it is: it might have proved a fatal curiosity, and the matter of it would not rise higher than insanity.

The compensation to Fleetwood and Macklin I cannot give now\*, it shall be my next attention to this journal, for the compensation is a pleasant part of the action, and very expensive to the offenders; their interview with Dick Surridge was also extremely pleasant.

\* We have not been able to find any continuation of this curious history among the MSS. in our possession; but, we believe, the rioters paid 1000*l.* damages to the manager.



1735. March. Hay Market. By the Great Moguli Company of English Comedians. newly Imported. at the new Theatre in the Hay Market. on Friday the 5<sup>th</sup> of March. 1735. will be presented Pasquin a Dramatick Satire. on the Times. being a Rehearsal of two Plays Viz. a Comedy. called the Election: and a Tragedy called the Life and Death of Common Sense. The Characters are Trapist.

Turkian, Smeersell. Lord Place. Colonel Promise. St. Harvey Foxchase Squire Tankard. Prompter. Officer. Messenger &c. Common Sense Queen Ignorance. Law. Physick. Firebrand, Harlequin.

Players. Tumblers. Prologue. Aldermen. Voters. Ghosts, and Maids of Honour. NB. Sealed Tickets. for Monday the 8<sup>th</sup> of March. 1735. being the third day of this Entertainment, may be had at the two Blue Posts in Bow Street. Covent Garden and at the Bedford Coffee House, in the Great Piazza.



29 MA 55

1736

*An ACCOUNT of the STATE of PUBLIC ENTERTAINMENTS in LONDON, about thirty Years since.* *May 1770.*

**I**N the first journey I made to London, in 1736, I found two Italian operas. The celebrated Handel directed one, and had for his principal voices S. Conti Giziello, and Signora Strada with an admirable base. His opera shone moreover by the fund of its music, the composition of which was highly excellent. This English Orpheus himself dictated the accords. But he had to contend with a redoubted rival, M. Heidegger, the manager of an opera at the theatre in the Hay market; who presented the most excellent productions of Mess. Haffé and Porpora, that were executed by Ss. Farinelli and Senofino, and Signora Cuzzoni. The great abilities of these renowned compositors, and extraordinary talents of the performers, and the emulation, that attended the execution, altogether, at that time made London the seat of music. But at present Euterpe seems to have abandoned the English shore, and nothing now remains but oratorios, which are sometimes exhibited by M. Handel.

The theatre here is on a much better establishment. There are two houses, one in Covent-garden, and the other in Drury-lane, that mutually endeavour to attain the superior suffrage of the people. The first time I was at an English tragedy, the action of the performers appeared to me quite extravagant, and the found of their voices seemed in my ears like frightful howlings; and tho' I still find their manner in general outrée, yet it does not shock me as at first; I sometimes discover a truth, and always an extraordinary power, which, in the most pathetic parts of the piece, does not fail to have a great effect. I could wish, however, that they would something more vary their manner, approach nearer to nature, and avoid that monotony in their declamation, to which I can never be reconciled. The English comedy is my great delight. I there find a vivacity, and a resemblance of nature that is admirable, and which a too scrupulous observance of rules prevents other nations from obtaining. The performers are extremely well dressed, and the managers of each company neglect nothing that can diversify and recommend their exhibitions. They have at Covent garden a young Hebe, who is Venus by her beauty, and Terpsichore by her dance: this is Mademoiselle Barbarini, an Italian, who is lately arrived in England. I cannot say enough in her praise: I avoid going behind the scenes, because I think it dangerous to examine her eyes, her figure, and her graces, too nearly. She is great both in the serious and comic dance. At Drury lane they have M. and Madam Fauffan, who are excellent in the high comedy. She has a shape

and a figure that are delightful, and he is as volatile as a bird; he makes the most difficult steps, and the most surprising leaps, with the utmost truth and propriety. Their dances and ballets are excellently well designed.

They sometimes also give operattas that are charming. I saw the other day that of Comus, and was never better entertained. The words and music are both admirable: I am now employed in learning the airs, with which I am the better pleased, as they are not at all difficult.

Notwithstanding the utmost efforts of the managers, the inconstancy of the English nation occasions them to decline. Mr. Rich is the manager of that of Covent-garden, and performs himself the part of Harlequin, he is beside a man who unites to sound sense, much knowledge and a perfect acquaintance with antiquity, and has made a thorough study of all that relates to a theatre. Finding his exhibitions in danger of being neglected, he for a long time ruminated on the means of reviving them by some new plan; and at last conceived the design of establishing the pantomimes of the ancients in their primitive purity. For you know, my dear friend, that this entertainment, in which the thoughts were at first expressed by action and attitude, without the use of any one word, was at last corrupted by the Romans, who added indecent expressions; as we see by the Mimes de Laberius, which were no other than licentious comedies. Mr. Rich found within himself great resources for the success of his project; and he found in M. Potier the most proper man in the world to second him. This is a very able master of the ballet and of the dance, and one who has a marvellous art in imitating all sorts of actions: he plays the art of Pierrot especially in the highest perfection. These two extraordinary men united their talents, and associated in their enterprise some other able actors. They invented the designs, they composed a music that was connective and expressive of what the actions were to represent: they carried the art of machinery almost to a magical extent; and, in short, offered to the public a pantomime, in its first essay, perfect. All London ran to see it, as to a fire; and I do assure you, Sir, that it is an entertainment highly pleasing on the first representation; but I doubt whether it be calculated to continue for any long time. You will easily conceive, that such a representation can only give the outlines of a fable or plot, drawn from the most striking passions of the mind; and that they all call finesse, bon mot, sprightly repartee, delicate sentiment, &c. is not to be represented by gestures. The pantomime, therefore, can only speak to the senses, and never to the understanding; and this it is which considerably detracts from its merit, and prevents it from being repeatedly pleasing.





1736

May.

" The Opera of *Atalanta*, composed by Handel, was acted at Covent Garden Theatre, in honour of the marriage of the Prince of Wales: the scenery on this occasion, was adapted to the circumstances of the day, and represented an avenue to the Temple of Hymen, intermixed with statues of Deities, beyond which, a triumphal arch, supported the arms of the happy pair; directly above, Fame, seated on a cloud, was supposed to sound the names of Frederick and Augusta, exhibited in transparent characters. Through the arch, appeared the facade of a Temple, consisting of four columns and a pediment, on which two Cupids were represented embracing, and supporting the coronet and feathers of the principality of Wales: the Temple of Hymen, closed the brilliant scene "

29 MA 55

Yet for a lover we may say,  
He wears no cheating phyz;  
Tho' others looks do oft betray,  
He looks like what he is.  
Each lover's such a wretched ass,  
Surely he needs no curse;  
He wishes he may wed his lass,  
No soul can with him worse.

N, a notorious Scribbler, was for sending  
the Remarks and Song to your Society.  
O opened his Mouth in Approbation of this  
Proposal.

The above said Gentlemen, were the only  
Speakers to the Point in Question. For,  
P, Q, R, S, T, U, W, X, Y, Z, being  
all married Men, hung down their Heads,  
and had nothing at all to say for themselves.

Your most humble Servant,  
AND PER SE AND.

§. A Letter from a Gentleman in London to  
his Friend in the Country, sent the Day  
after the Act for laying a Duty on Spirit-  
uous Liquors took Place.

S I R,

THE most remarkable Occurrence since  
my last, is the Death of that incom-  
parable Personage the Lady Geneva; she was  
a Lady of a very illustrious Extraction, of  
universal Benevolence to all such as implored  
her Assistance, being Food to the Hungry,  
Cloaths to the Naked, a constant Refuge to  
the Fatherless and Widows, and a never-  
failing Consolation to the Persecuted and Op-  
pressed. By Constitution of a very high Spi-  
rit, she was ever mindful of Injuries receiv-  
ed, and of all Attempts of imposing upon  
her Good-nature, ever turning such Offences  
to the Shame of the Transgressors; neither  
would she admit of any Reconciliation, till  
she had debased them to the lowest State hu-  
man Nature is capable of. Notwithstanding  
these and many other personal Qualifications,  
she was held in the highest Esteem by those  
of her own Sex, even of the first Quality,  
being admitted into their most private Ap-  
partments, ever at hand to administer Relief  
under the many Disappointments and Afflic-  
tions, so unfortunately incident to that tender  
Part of the Creation. She was no less pos-  
sessed of the Affections of the Land holders,  
whose Interest she was always ambitious of  
being thought to have much at Heart; with  
some of whom, 'twas confidently affirm'd, she  
had for some Time past liv'd in a very crimi-  
nal Conversation. Her Death ('tis thought)  
was owing to some very indecent and ungen-  
tlemanlike Aspersions cast on her, by a great  
Man in a certain great Assembly, in Re-  
venge of some private Family Quarrel be-  
tween him and her Ladyship; or, as others  
say, from his Impatience of any Rival to  
share with him in the Affections of the Peo-

ple. This ill Usage (it was apprehended)  
would be greatly resented by her Friend<sup>s</sup>  
and Dependants; to prevent which, it was  
thought proper to place a strong Guard at the  
said Gentleman's House. Could she have  
out-lived that fatal Day, it is believed she  
might still have long flourished, being (tho'  
much advanced in Years) of great Strength  
of Body; and what is yet more wonderful,  
still increasing in Strength as she increased in  
Years. In Holland she has left an only Si-  
ster, who is no less the Darling of the Peo-  
ple there. Upon her Death-bed she declared  
she died without Issue, and that if any were  
imposed upon them as such, the same were  
illegitimate. The greatest Part of her Sub-  
stance she left to the Brewers-Company, whom  
she also made her Executors: Her Body to  
the Surgeons and Apothecaries jointly, who  
propose to make great Gains by using it in  
the Preparation of their Medicines. As she  
lived universally beloved, so she died univer-  
sally lamented.

Craftsman, June 25. N<sup>o</sup> 573.

C The Conduct of the ministerial Writers, in  
relation to the Bill for restraining the  
STAGE.

M Y Lord Clarendon observes of Sir Ed-  
ward Herbert, Attorney-General to  
K. Charles I. that the Knack of his Talk was  
the most like Reason, without being it. I  
cannot say even so much of the ministerial  
Writers; for there is nothing in any of their  
Papers like Reason, but the Stiffness, Pidan-  
try and Affectation, with which they abound.  
They are now grown so abominably dull,  
that the Publick will hardly bear any Re-  
marks upon them, and it is always necessary  
to make an Apology for troubling them in  
this Manner, even when Points of the ut-  
most Importance are concern'd in the Debate.  
They have lately clubb'd all their Abilities  
against the Stage; tho' they are so incon-  
sistent with each other, that it is impossible  
to give them a direct Answer.

Allowing the Grecian, Roman, and British  
Theatres to have been guilty of some Abuses,  
which cannot indeed be deny'd; is there no  
Difference between pruning off the luxuriant  
Branches, and cutting up the Tree by the  
Roots? Or if Men in Authority ought not to  
be satirized upon the Stage, even in general  
Characters, which the People may apply; is  
it reasonable to allow such a Privilege against  
those, who think it their Duty to oppo-  
se them, in a free Country? It hath been  
strongly urged, on the other Side, what a  
prodigious Effect theatrical Representations  
have upon the Minds of the People; and  
there is certainly a good deal of Truth in it.  
A great Statesman of Antiquity used to say,  
that



that if he had the Management of the Stage intirely in his Hands, he would undertake to govern the World; and one of our own Country made an Observation of the same Nature, with Relation to common Ballads. If therefore the Disease is grown so desperate, that nothing but Amputation will cure it, let that desperate Remedy be apply'd, and not leave such a popular Engine in the Hands of one Party, which may make them absolute, and put it in their Power to destroy the other.

It is farther said, in Answer to us, that the Liberty of the Stage hath no Relation to the Liberty of the Press, of which they affect at present to be zealous Advocates; tho' it is well known they were not always so; and there is not one Argument for restraining the one, which will not equally extend to the other.

If any wicked Minister should hereafter think it necessary to screen his Actions from publick Notice, by such a Restraint upon the Press, he would certainly cloak it under the Pretence of Zeal for his Master. It was very well observed, in a certain Place, that a Man, who had often libell'd K. Charles II. with Impunity, was at last put in the Pillory for reflecting upon one of his Ministers; upon which the King express'd himself to this Effect.—*The Fellow is a Fool. Had he stuck to me, he had been safe enough; but if he takes the same Liberty with great Men, he must expect to be severely punish'd.*

If such a Minister, as I here suppose, should stand in Need of a plausible Handle to put his Design in Execution, he would probably instruct some of his most trusty Creatures, or Hirelings, to abuse the just Liberty of the Press, in order to justify a Restraint upon it. Nay, if he should happen to be a Man of a very vindictive Nature, he might even take away the Liberties of a whole Nation, to revenge himself upon two or three particular Persons, who had given him Offence, by setting his Character and Conduct in a true Light.

But we are told that *this Act* only confirms former *Laws*, and gives the Chamberlain no Power but what he enjoy'd before by Custom, or Prerogative.

This is not only very far from being true, but would be fallacious, supposing it to be so; for the Claims of the Crown by Prerogatives were always doubtful and disputed; but there is no contending with an express Act of Parliament. Besides, did not Mr. Osborne assert, some Time ago, that there was no such Thing as Prerogative, since the Revolution, and extol our present Happiness upon that Account? I could by no Means agree with him upon this Head, and gave my Reasons for it in two or three Papers; but whether he or I were in the Right, we shall certainly have no Reason to boast of our Condition,

if the old Prerogatives of the Crown should be converted into Statute Law, and added to the new Power, which our Debts and Taxes have created.

It was formerly the Custom of our Kings to keep a Jester, as well as a Company of Comedians, within their Court; but I never heard that he had an exclusive Patent, or that No-body was allow'd to crack a Joke, without a Licence from the Crown; tho' to my poor Apprehension there always seem'd to be as much Reason for one as the other, till I was lately convinced to the contrary. If it should be ever thought proper to revive that ancient Office, No-body would fill it with more Dignity than my old Friend Sir A.B.C. whom I formerly recommended to the same Post under K. Theodore; but as the Restoration of that Monarch is still uncertain, I am willing to provide for him as soon as possible; and besides the Place will be much more honourable, as well as profitable. I shall only give him one Piece of Advice, in case he should succeed; and that is never to take any Liberties with the reigning Minister, for the Time being, but remember the Fate of his Predecessor Archy, in the Reign of K. Charles I. who was soundly whipt for exerting his Talent against Archbishop Laud. As for the King, it was always the Jester's Right to tell him the Truth, which is no small Privilege; and I make no Doubt that my ingenious Friend will execute that Part of his Office with a most rigid Exactness.

I find it begins already to be Matter of Dispute amongst the Law Criticks, how far this Act extends; but in my Opinion it takes in all Players of Interludes, both animate and inanimate; or else it will not answer the Design; for a Puppet may be made to propagate as much Scandal and Sedition as another Actor. It is well known that Punch was always a little, dirty, meddling Fellow, as Mr. Addison long ago observed,

—importunus adest, atque omnia turbat;

and he may be dress'd up in such a Manner as to represent some real Personage, of great Note. For this Reason I presume that he will not be tolerated, either upon the Stage, or even in a *Raree-show Box*.

I likewise take it for granted that as one of the propos'd Designs of this Law was to put a Stop to the Luxury, Extravagance and Corruption of the Age, that we shall hear of no more Italian Operas; and I hope effectual Care is taken to include those infamous Assemblies, call'd Masquerades, which not only tend to debauch the whole Nation, but give Tradesmen and others an Opportunity of Gaming in the Dark, whose Business and Credit would not suffer them to do it in publick.







erty, to have Recourse to Industry and Frugality, and to encourage and put our Trade under proper Regulations. Our vigilant Neighbours have made such Advantages of our Weakness, as are greatly beneficial to them, and may be of fatal Consequence to us. We have, indeed, a considerable Navigation, and our Ships of War never were more numerous, or in a better Condition; our Exports, as well as Imports, are also very large; from whence most People flatter themselves that we have still a flourishing and beneficial Commerce; but considerate and knowing Men, who look into the Bottom of Things, plainly perceive the Canker, that is in every Branch, and, will inevitably eat out and destroy it.—Dr. Davenant observes, “That a Country may have all the outward Marks of Wealth, and yet its Condition be unsound at Bottom. A Nation may have great Fleets, and Armies, and the Appearance of a great foreign Traffick; the Buildings may be magnificent, private Persons may accumulate much Wealth, and the Way of Living of many appear sumptuous; and yet Poverty may be all the while secretly creeping upon such a Country.”

Again—“The Symptoms of a Bankrupt Nation are easily discern'd, and of a whole People collectively consider'd growing poor, by living above their Circumstances. That a few will gather to themselves great Fortunes; but the Number of such as grow poor, will be far more considerable; and that there will be here and there Marks of Splendor among the better Sort; but there shall be an universal Face of Poverty upon the common People.

“The Trade of a Nation, says Mr. Ger, is of mighty Consequence. A Nation may gain vast Riches by Trade and Commerce, or for Want of due Attention may be drain'd of them. I am more willing to mention this, because I am afraid the present Circumstances of ours carry out more Riches than they bring home. As there is Cause to apprehend this, surely it ought to be look'd into; and the more, since if there be a Wound, there are Remedies, which, if rightly applied, will make our Commerce flourish, and the Nation happy.”

CHARLES FREYFORT.

Common Sense, Oct. 14. N<sup>o</sup> 89.

The Power of MUSIC.

MUSIC was held in great Esteem among the Antients, particularly the Greeks, who looked upon it as a necessary Part of the Education of their Youth, and thought the due Regulation of it worthy the Care of their Laws. This is not to be wondered at, considering the astonishing Effects,

which the best Historians assure us Music had in those Days.

The Pyrrhic Tune, as is well known, had such a martial Influence, that, in a very little Time, it set the Audience fighting, whether they would or not. This Tune, by the Way, must have infinitely exceeded our best modern Marches, which, by what I have been able to observe in Hyde-Park, rather sets our Army a dancing, than a fighting.

The Phrygian Music inclin'd as much to Love; and Quintilian tells us, that Pythagoras, having observ'd a young Man so inflamed by this Phrygian Modulation, that he was going to offer Violence to a Lady of Condition, immediately order'd the Instruments to play in a graver Measure, call'd the Spondeus, which instantly check'd the Gallant's Desires, and saved the Lady's Chastity.

Dion Chrysostomus informs us, that the Musician Timotheus, playing one Day upon the Flute before Alexander the Great, in the Movement call'd Ortios, that Prince immediately laid hold of his great Sword, and was with Difficulty hindered from doing Mischief. And Mr. Dryden, in his celebrated Ode upon St. Cecilia's Day, represents that Hero, alternately affected, in the highest Degree, by tender or martial Sounds, now languishing in the Arms of his Courtesan, Thais, and anon furious, snatching a Flambeau, and setting Fire to the Town of Persopolis. (See the Ode, Vol. V. p. 95.)

I am apt to believe, that in Music, as in many other Arts and Sciences, we fall infinitely short of the Antients: For, I take it for granted, that we should be open to the same Impressions, if our Composers had but the Skill to make them. However, tho' Music does not now cause those surprising Effects, which it did formerly, it still retains Power enough over Mens Passions, to make it worth our Care: And I have heard some Persons, equally skill'd in Music and Politics, assert, that King James was sung and fiddled out of this Kingdom, by the Protestant Tune of Lillybellers; and that Somebody else would have been fiddled into it again, if a certain treasonable, Popish, Jacobite Tune had not been timely silenced by the unwearied Pains and Diligence of the Administration.

Having thus shewn the Power and Effects of Music, both among the Antients and the Moderns, and the good and ill Uses which may be made of it, I shall submit it to Persons wiser than myself, what is to be done in this important Crisis, [viz. the Cessation of Operas.] I look upon Operas to have been the great National Establishment of Music, and I am persuaded that innumerable Sells will rise from their Ruins, and break into various Conventicles of Vocal and Instrumental, which, if not attended to, may prove of ill

ill Consequence. But in this, as in every Thing else, I put my Trust in the Wisdom of the Ministers, who daily shew, that nothing is above their Skill, or below their Care.—Kingdoms and Gin-Sellers tremble at their Fleets, and their Informers—Terrible abroad, and lovely at home, they put me always in Mind of that beautiful Description, which *Tasso* gives of one of his Heroes:

*Se'l vadi solminar, fra L'Arme, auvolto  
Marte le simi; smor se scopre il volto.*

If you were to see him, says he, glittering in his Armour, and in all the Thunder of War, you'd take him for *Mars*, the God of it; but when that's over, and he lays by his Helmet, you'd think him the God of Love.

*Craftsman*, Oct. 21. N<sup>o</sup> 641.

*Of introducing Foreign Players.*

THE Arguments offer'd for restraining the Freedom of the Stage, by Act of Parliament, were founded upon the Necessity of correcting some Abuses, to which it was made subservient; and these were thought to be Evils of such a Nature, with respect to the whole Society, as to require a Remedy purchased with the Ruin of Thousands, and with the Sacrifice of at least one Branch of Liberty; but, admitting the Prudence, Justice, and Moderation of this Measure, it will necessarily follow, that to license any one Set of Men, from whom more universal and pernicious Consequences may be apprehended, is acting contrary to the Reason of the Thing, and to the Sense of the Legislature declared upon it.

If to this Consideration we join another, that those, who are indulged, are *Strangers*, and the unhappy Sufferers are *Natives of the Land*; it will appear, that while the End and Purpose of the Law are destroy'd, the Severity of the Means are continued and increased; for with what additional Pain of Mind must a *starving Englishman* find his Hands tied up by the Laws of his own Country, from the only Means, which Nature, or Education, have given him of Subsistence; while he sees a *foreign Stroller* let loose, by the partial Indulgence of his *Fellow Subjects*, to rise upon his Misfortunes?

Whatever other particular Reasons there might have been for delivering the Stage over to the Mercy of a *London*, there can be but one to justify his Refusal of a Licence to those, who have since applied for it; and that must be an Apprehension that a greater Number than two *Play-houses*, in this great and populous City, would only serve to corrupt and debauch the Minds of its Inhabitants. I say, this can be the only Reason; because the Power intrusted with him is suffi-

cient to keep those, over whom it may be exercised, within whatever Bounds he may be pleased to prescribe to them; for it cannot be imagined, that with the precarious Tenure of a Commission, during Pleasure, they will venture to depart from the implicit Obedience exacted by their Superiors; or refuse to hold their Theatrical Titles, Places, and Performances, upon the same Terms, to which the puissant, the right honourable, and the right reverend have condescended to submit, of whom these are but low and faint Imitators.

Must we then conclude, that it is thought French Poets and Comedians are more proper than our own, to reform an English Audience? I should be sorry this were true in Fact; because, if it were, another Fact would be as true; that we are sunk into a lower Degree of Depravity and Corruption, than even our enslaved Neighbours; for I believe it will universally hold good, that the Manners of a People may be known by their Theatrical Performances; as well because the last are Imitations of the first; as because Poets and Actors, who live by their Success, will exhibit nothing to the Publick, that is not agreeable to its Taste and Inclination. But, thank God, the Case is yet otherwise. English Sense and Wit are hitherto free from Prostitution; and an English Audience hath shewn, that we are not to be driven, even by military Force, to applaud French Mummery, and turn our Eyes from the glorious Deeds of our Henrys and our Edwards, to the Tricks of Harlequin, and his beggarly Train.

We are fewer in Number than our potent Neighbours, and have hitherto been preserved from them, by the superior Virtue of our People. The present Situation of Affairs renders their Power more formidable than ever; and of Consequence their Designs to be more apprehended. If we change our Manners for theirs, we lose our only effectual Barrier, and we must be over-power'd by their Numbers. Imitation is natural to Mankind; and, of all Species of Men, most natural to Youth and to the Multitude; but more especially in those Things, which thro' the Senses entertain Fancy and Imagination. This natural Tendency appears very strongly in the Behaviour of our young Men, who have travell'd into France; and who, without perhaps one Exception, endeavour to imitate, here, what they have admired in that gayer Climate. By these Means, the Race of Country Gentlemen is almost quite extinct; from which happy Change, tho' the Instruments of Dress, Feasting, and Equipage flourish, and grow opulent; yet the exhausted Country becomes desolate and poor. The Multitude have been hitherto secured from this contagious Imitation, by an happy Impossibility of going to see the Originals. Must we therefore, by a notable Contrivance, obviate this



this Difficulty, and bring *France* home to them? Or, will the Incitements to *Vice* and *Luxury*, which have already destroy'd many noble Families, prove less pernicious to the lower Rank of People, who have no Estates but their *Time* and *Labour*, and no Riches but the *Industry* proceeding from them?

There was a Time, when the Love of *Old England* was the great Characteristick of every *Englishman*; and we were fear'd by others, in Proportion as we loved ourselves. With the Roman Spirit of *Patriotism* and *Freedom*, we contracted a like Hatred and Contempt for other Nations. The Excess was, perhaps, unjustifiable, and ought to be corrected, if it could be done without restraining the glorious Cause; but surely it was not such an Evil as deserved to be remedied by the contrary Extremes. If our Ancestors acted ill, in imposing Incapacities on Strangers, from which they themselves were freed, should we now so totally invert their Policy, as to give Privileges and Immunities to Strangers, that are deny'd to *Englishmen*?

Common Sense, OCT. 21. N° 90.

Of the late Treatment the French Players met with.

IT is an Observation made by some Author, That Liberty and Riches make People rough and insolent; and that Poverty and Oppression render them civil and polite. Poverty and Oppression will certainly render them submissive; which, with People who do not distinguish, may pass for Politeness. But, agreeing to the Whole of this Maxim, I find, according to the most exact Calculation, that about 20,000 Horse, Foot and Dragoons, an Army of Excise-men of near double that Number, with 50,000 Informers, will go near-hand to civilize a Nation, to the highest Degree of Politeness, which may consist of 8 or 9,000,000 of People.

I am credibly inform'd, that it was from long Contemplation on this Maxim, that a certain Projector became inspired with the Excise-Scheme. It is now many Years since he has been meditating a Resolution to leave nothing untried, which might tend to civilize his Countrymen; while he, good Man! was humbly content to be himself the most unmannerly Fellow in the Kingdom.

It is true, he miscarried in that pious Design, by the perverse Opposition of a People, not always attentive to their own Good; but their Ingratitude has not destroy'd his honest Intentions. He is awake when others sleep, and studies Night and Day to the same pious End. In little, as well as great Things, the Good of his dear Country is uppermost in his Thoughts: Even the subjecting of Plays and Players to the Power of a Ch—n was ow-

ing to the same laudable Intention of reforming our Manners.

But here, by the Way, I can't forbear lamenting the Misfortune it is sometimes to please the Public. There was a Poet, whose little Pieces became the Delight of the Town, and gave Bread to a Company of Comedians at the little Theatre in the Hay-Market: But Wit and Satire, as he himself observed, are like some Medicines, which will not operate upon sound Constitutions, but when they meet with a rotten Carcase, they play the Devil; and our Projector happening to have a great many fore Places about him, our Poet's Pills, gave him the Gripes. To make short of my Tale; it was decreed they must fall. Our Projector, whose frank Heart was ever a Stranger to Malice, resolv'd, since he could not damn the Poet, to ruin him, and send the Players a begging. It is a melancholy Story to tell; but I have been inform'd, that Alexander the Great was not long since press'd in a Collier, and, what goes to his Soul, is, that he is forced to serve on board a pacific Fleet: Julius Caesar, who gained 20 Victories over the Gauls, is forced to carry a brown Musket for Bread, in an Army which never saw the Face of an Enemy, and never will; while the Queen of Egypt, who charmed the Heart of this Heroe, was discover'd among a Band of Welsh Peasants making Hay. The Greatest are not above the Strokes of Fortune! It seems, that soon after the Power of sending Kings and Conquerors a begging was vested in the Ch—n, it was resolved to bring a foreign Company of Players, and place them upon that Stage from whence our own had been just expelled; and, as a Relation of the Projector had himself play'd the Part of Harlequin in foreign Countries, tho' without any Success (for Nature did not form him to please) he was thought the properest Person for this Purpose. Away he goes, the Subject of his Journey being a great Mystery. I shall take no Notice of the Time he employed, nor the Leather he lost in riding Post; but the important Secret breaks out at last, and a Company of outlandish Comedians arrive.

So soon as the Bill appeared for their Playing, with the Word AUTHORITY placed at Top, the Public was stung to the Quick, and thought themselves concerned to exert that Liberty they enjoy, to resent the Assault put upon them. They filled the House, and play'd off all the Artillery of Cat-calls, Bells, &c. against the Stage, and the miserable Comedians suffered for Sins not their own.

Quaque ipse miserrima vidi,  
Et quorum pars magna fui

When it was over, I retired to the Tavern with



with some of those whom I saw most active in the Pit, and represented to them; That I was afraid their Behaviour that Night might appear to Strangers to be a little cruel, and barbarous: To which one of them answer'd me, "That the Audience had a legal Right to shew their Dislike to any Play or Actor in the Manner here done; for the common Law of England was nothing but common Custom, and the antient Usage of the People; that the Judicature of the Pit had been acknowledg'd from Time immemorial, in Matters relating to the Stage; and tho' they were obliged to give no other Reason than, that they did not approve of these Actors, he would say something more.

It is well known (added he) that the Act for putting the Stage under a Regulation (as the Phrase was) went against the Grain of the Publick; they declared against it, but had not Interest enough to hinder its passing; we looked upon it as a Step towards restraining the Liberty of the Press; we think every Thing, which is the Product of our own Country, should be suffered to pass free, more particularly the Wit and Learning of our own Growth; for we can't help thinking, that we shall see nothing but sordid insipid Stuff upon the Stage, while the Ch—n and his Deputies (who, for aught we know, may be his Footmen) have a Power over every Word to be spoke there. However, when the Act pass'd, we submitted, and tho' it was reported, that a Foreign Company of Actors would be sent for, we did not believe it; for we could not suppose that, while the Discontent occasion'd by that Act was fresh in every one's Memory, a Ch—n should grow so wanton with his new Power, as to insult the Publick, in this Manner. As to the Pretence, that they were sent for to divert a foreign Woman who does not understand English, she should have engaged them to play at her own House, or rather her Lodgings, and have invited her own Company: It is not to be doubted but she will soon be rich enough to pay them, for we dare say she did not come into this Country to learn the Language. But as they were to take their Fate with the Publick, we were free to receive them as we pleased; and since Mr. Ch—n would not *license* our Actors, we would not *license* his."

I could not deny but there was some Reason in this; and I remember, when the Curtain was drawn up, and I beheld Files of Musqueteers with Bayonets fixed to the Ends of their Pieces, and a dapper Hugonot standing up in the Pit, with a Paper in his Hand, as if he was going to declare War against the whole World, it put me in Mind of a Story which is told of our present incomparable Laureat: He took it into his Head once to wish himself King of France, and being asked, for what Reason? "Because (says he) I would publish an *Edict*, That the Play-

ers should act no Plays but my own, and that the Publick should be obliged to like them." I don't know what so wise a Man as the Laureat would do if he was King of France; but I think I know History enough to assert, that no King of France, or any one by his Authority, ever controuled the Judgment of the Publick in Things of this Nature, or pretended to impose upon them what to approve or dislike;—*furi quod sentiat* is a pretty *Motto*, and any insolent Man may put it upon his Coach, whether he understands it or not: But I hope other People, tho' they are not inclined to be his Slaves, may use it as well as he.

I am growing serious upon this Subject, contrary to my Intention; but there is something occurs to me which might have happened that Night, which makes me grave in Spite of my Resolution to be otherwise. I am thinking, if the Fears of that little officious Fellow, who was going to read the Proclamation, had not made him steal off, what might have been the Consequence. Perhaps 100 Gentlemen of Fortune, and every one of as good a Family as any in the Administration, must have incurred the Penalty of Felony, for having only done what, in some Countries, which do not pretend to our Liberties, a Man would not be fined a Crown for: I mean the not dispersing, at the Word of Command, from a Place where they had pay'd their Money. But there is Reason to hope, that this Accident will bring about a signal Good to this Nation, and that it will occasion the Repeal of an Act which, by being abused, may put the Life of every Gentleman in England, one Time or other, in the Power of a Minister; for there never will be wanting some low Tool, who, to ingratiate himself with a Minister, and in Hopes to get a Place, will thrust himself into every Assembly of Gentlemen, charged with this Proclamation, if he suspects that either they, or what they meet upon, may be disagreeable to any of those in Power.

As to the poor Comedians, I really pity them. They were encouraged to come from their own Country; and, being unacquainted with our Disputes, could not think they should give Offence: They have, without any Intention on their Side, been made the Instruments of affronting the Town, and been placed upon the Stage to stand the publick Resentment, and been treated like the *Enfans perdus* in the Army. Their Journey must have cost them a great deal of Money; and if those who have drawn them into the Scrape, do not pay them all their Expences, and give them something besides to comfort them for their Mortification, in being so treated, I shall think it a very great Cruelty; nay, I shall think they treat these poor Players as ill as they have treated the Town.

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MR. BULLOCK the COMEDIAN.

*Pub<sup>d</sup>. June 1<sup>st</sup> 1781 by I. Thane Rupert Street Hay Market.*



1739.

January 6<sup>th</sup>.

Bovent Garden Theatre. Bullocks Benefit. Spanish Tragar. Dominie. Bullocks who has not appeared on the Stage these six years

Bullock hopes his great age, upwards of three score and twelve, will plead his excuse, that he cannot pay his duty to his acquaintances and friends, whose good nature may engage them to assist him, in this decline of life, in order to make the remainder of his days, easy and comfortable to him. — In his younger years he had the pleasure and happiness of entertaining the town: and St Richard Steele in his Tatler, has been pleased to perpetuate his memory, in honouring him with a memorial there; as this is the last time he may possibly beg the favour of the town, he hopes to receive their indulgence, which for his few remaining days, shall be gratefully acknowledged by him.

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72 There is another Tribe of Persons who are Retainers to the Learned World, and who regulate themselves upon all Occasions by several Laws peculiar to their Body. I mean the Players or Actors of both Sexes. Among these it is a standing and uncontroverted Principle, that a Tragedian always takes Place of a Comedian; and 'tis very well known the merry Drolls that make us laugh are always placed at the lower end of the Table, and in every Entertainment give way to the Dignity of the Buskin. It is a Stage Maxim, Once a King and always a King. For this Reason it would be thought very absurd in Mr. Bullock, notwithstanding the Height and Gracefulness of his Person, to sit at the Right Hand of an Hero, though he were but five Foot high. The same Distinction is observed among the Ladies of the Theatre. Queens and Heroines preserve their Rank in private Conversation, while those who are Waiting-Women and Maids of Honour upon the Stage, keep their Distance also behind the Scenes.

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I shall only add, that by a Parity of Reason, all Writers of Tragedy look upon it as their due to be seated, served, or saluted before Comick Writers: Those who deal in Tragi-Comedy usually taking their Seats between the Authors of either side. There has been a long Dispute for Precedency between the Tragick and Heroick Poets. *Aristotle* would have the latter yield the *Pass* to the former, but Mr. *Dryden* and many others would never submit to this Decision. *Burlesque* Writers pay the same Deference to the Heroick, as Comick Writers to their Serious Brothers in the Drama.





greater, had the People not been corrupted to act against their Consciences.

Common Sense, Dec. 22. N<sup>o</sup> 151.

THEATRICAL FORCES.

**I**T gives me the greatest Pleasure, to observe the Revival of that true *British* Spirit, which I fear'd Corruption might have tainted, or Despair have sunk. The universal Chearfulness, with which the Nation at present, not only submits to, but solicits the heaviest Burdens, in order to retrieve, at last, its Honour, and assert its Rights, shows that the Genius of this Island still rises superior to the vile Arts made use of to depress it. Every Man in the Kingdom (except one, or, at most, two) heartily concurs in the carrying on of the present War. Among the many Instances of this generous Spirit, I cannot help mentioning one of a private Person, which seems to equal any Thing I have read, of any private *Roman*. I mean Mr. Rich, who has, on this Occasion, rais'd at his own Expence, two incomparable Regiments for the Service of his Country. Whoever has lately seen that inimitable Comedy, *The Rehearsal*, must, doubtless, have been struck with the Strength and Beauty of those two Corps. It would be wringing them to call them either Foot, Horse, or Dragoons, since they unite in themselves the peculiar Excellencies of all three. Consider'd as Foot, they have all the Closeness and Firmness of the fam'd *Macedonian Phalanx*; while, at the same Time, they have the Strength of the Horse, and the Celerity of the Dragoons. A military Improvement, entirely owing to Mr. Rich, and unthought of by *Polybius* or *Chevalier Folard*; notwithstanding that the authentick Accounts we find in Antiquity, of the Strength, Agility, and Usefulness of the *Centaur*s, might, one should have thought, have suggested something of this Nature to them. — As Horse, they must be allow'd to exceed even our Life-Guards, being contriv'd so as to receive Fire or Bayonets without Confusion. And their serving at the same Time on Foot and on Horseback, gives them manifestly the Advantage over our Dragoons, who can do but the one, or the other. Nor can I omit the prudent Oeconomy with which Mr. Rich has made his Levies; there being, (I think) but two Officers to each Corps, tho' doubtless he was solicited by many Members of this House for Commissions. And I hear too, that they are paid by the usual Pay-Master, tho' he was extremely press'd to create a new Office for that Purpose.

This Army, as I am credibly inform'd, would not have appear'd upon so inconsiderable a Theatre, had Mr. Rich's publick-spirited Proposal taken Place; for he first offer'd them

to the Ad——— for the Use of the Publick: But upon Condition, indeed, that they should be employ'd abroad, particularly in the *West-Indies*, where he apprehended that this new and *Centaur* Army might scatter the same Terror among the present *Spaniards*, as their Fire-Arms did formerly among the *Indians* their Predecessors.

Tho' Mr. Rich was thank'd for his loyal and generous Offer, he was told at the same Time (as the Malecontents give out) that it could not be accepted upon those Conditions, for that there was no Design of acting offensively Abroad, especially in *America*, which would either exasperate Matters, and retard a wish'd for Accommodation, or would procure such a Treaty, as would necessarily disgrace the last Convention. Under these Discouragements, Mr. Rich resolv'd to employ his new rais'd Forces, in the same Manner as our n——l Troops are employ'd, and exhibit them as a Show to the Publick. To this Accident, Prince *Volsius* and Prince *Prettyman* owe those excellent Bodies of Troops, which they now with so much Lustre and Safety command.

I should reproach myself, if I did not do Mr. *Fleewood* the Justice to inform the Publick upon this Occasion, that he was by no Means behind-hand with his Competitor Mr. Rich. Nay, I am not sure, if he did not even go beyond him. For he had rais'd a considerable Body of Marines, mounted upon Sea-Horses, which he offer'd to swim to any appointed Place in the *West-Indies*, without the Trouble or Expence of Transports. But, I am told, his Offer was declin'd, pretty much in the same Manner, and for the same Reasons as the former, with this additional one, that the not wanting of Transport-Ships was an Objection; instead of a Recommendation; because that in Case any Troops were sent Abroad, the hiring and the victualling of the Transports was already promis'd to the Cousin-German of a Brother-in-Law of a Parliament-Man. What Use Mr. *Fleewood* now intends to turn this excellent Body of Marines to, is not yet known. Possibly he may exhibit a *Naumachia*, after the Manner of the *Romans*, where these Forces may distinguish themselves; which indeed is the more to be wish'd, that the Annals of these Times may at least transmit to Posterity one Naval Action, in which the natural Strength, and true Spirit of this Country may appear.

I confess I cannot conceive why the generous Offers of these two Gentlemen were refused. What Harm would there be in having a good Body of Land-Forces on board our Squadrons in the *West-Indies*? I see none. Nay, I'll go further; would there be any great Harm, if, by making a Descent in the *Spanish West-Indies*, we acquir'd some useful Possessions there, that would secure our Trade to us for this future? I admit it might exasperate Matters

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a little for a Time, but that Acrimony would soon subside, and we might possibly have a Peace both the better, and the sooner for it. And that in that Case the Peace would be too good a one, and disgrace the last Convention, does not seem to me to be a solid Objection; for I do not see that any Success ties us down to make a better Peace than we have a Mind to, since those who have it in their Power to make as good a one as they will, have it, *a Fortiori*, in their Power to make as bad a one as they please. As for disgracing the Convention, it is impossible; the Convention is invulnerable, it is secure in its own Virtue, and will stand upon its own Merits, as long as the Records of Time shall transmit to Posterity the Memory of Treaties, Conventions, Acts, Protests and Declarations.

*Craftsman*, Dec. 22. N<sup>o</sup> 702.

**M**R. D'Anvers, in this Paper, considers a Point, which, he says, has often been explain'd before, *viz.* whether the People have not a Right, by our Constitution, to petition or instruct their Representatives, in Opposition to those, who, to serve a particular Purpose, have reviv'd that vile and corrupt Doctrine, that they have no Right so to do, upon any Occasion whatever. A Repetition of the same Objections, he says, requires a Repetition of the same Answers, which must be his Apology for troubling the Reader again upon so trite a Subject. We shall therefore only take Notice of his Conclusion.

I shall conclude (says he) with recommending *Unanimity* to my Countrymen. May we always be unanimous in establishing our Liberties at home, and defending our Rights against foreign Invaders! May Placemen concur in making a Law to limit their own Number in the House of Commons, so generally desired by the Nation! May we all be unanimous in carrying on this War, so justly begun, with Prudence and Vigour! May no secret Attempts be ever made to incense the Crown against the People, or to alienate the Affections of the People from the Crown! May his present Majesty and his Posterity evermore govern this Island, both as mighty Monarchs and as tender Fathers; and may they meet with grateful Returns from a dutiful People! May the Throne be always surrounded with Counsellors, endow'd with Prudence, Wisdom, and Fortitude! May they always have in View the true Interest of their Country, preferably to their own private Gains! May the Nation be unanimous to chase Corruption from the Kingdom; and may it be as unanimously abhor'd as a loathsome Leger! And, lastly, may the Arms of England, both now and for ever, be successful, when they have so good a Cause to defend!

P. S. It having been mention'd, in one of last *Wednesday's* Papers, that there would

be a Call of the House, towards the Middle of January, we are assur'd by very good Authority that it is now determin'd to have no such Call, according to the usual Method—But as some Points, of the greatest Importance to the Liberties of this Nation, are expected to come under Consideration, soon after the Receipt of Parliament; it is to be hop'd that the natural Calls of Justice, Honour, and Conscience, will induce every Gentleman, who hath any Regard for the Interest of his Country, to come up, and execute the Trust reposed in him; or if there should be in any so negligent of their Duty as to absent themselves, they ought to be farreted out of their Boroughs by those, who elected them, or not continued again in the same Trust. I believe very few of these Gentlemen, would care to have their Names publish'd, as hath been frequently done upon the like Occasions—This is mention'd with no other View than to give a fresh Instance of my Loyalty to his Majesty, and Regard for the present most excellent Administration; for if the House should be as thin after the Holidays, as it is now (when not much above one third of the Members give their Attendance, and those chiefly Placemen,) what Sanction can such a partial Approbation give to any publick Measures, relating either to War or Peace?

*Instructions to John Drummond, Esq; Representative in Parliament for Dundee.*

**W**E the Dean of Guild, Merchants, Incorporations, and other Inhabitants of the Town of Dundee, being thoroughly sensible of the too great Number of Placemen and Pensioners at present in the House of Commons, which if not timely provided against, may totally subvert our happy Constitution, as it intirely depends upon the Freedom and Independence of Parliament, desire you will, in Conjunction with such worthy Patriots as shall be willing, use your utmost Endeavours to promote a Bill for limiting their Numbers. And being by Experience convinc'd of the bad Effects of long Parliaments, further recommend that you join these Patriots in obtaining a Law for bringing them to their true and ancient Constitution. These being Matters of the highest Concern to the Nation, we require you to make them previous Steps to the voting for any Money-Bill whatever. Hitherto you have knowingly acted in direct Opposition to our Sentiments, with regard to Septennial Parliaments, the pernicious Excise Scheme, and the late dishonourable Convention with Spain; yet we put it once more in your Power to re-establish yourself in the good Opinion of your Constituents. And tho' it is known to us that the Magistrates and Town Council have instructed you, some Time ago, to the same Purpose, we should be wanting to ourselves, if we omitted these Means of shewing you the general Sense of the Place, DAMON



possession of the Grandall's, Earls of Bath, which honour is extinct in that family, and is now in the family of Pulteney.

From the CONNOISSEUR, Nov. 21.

A FEW years ago an ingenious player gave notice in the bills for his benefit night, that the prologue should be spoken by the pit, which he contrived to have represented on the stage. Another time he drew in the whole house to act as chorus to a new farce; and I remember, that in the last rebellion the loyal acclamations of "God save the king" might have been heard from Drury-Lane to Charing-Cross. Upon these and many other occasions the audience has been known to enter into the immediate business of the drama; and, to say the truth, I never go into the theatre without looking on the spectators as playing a part almost as much as the actors themselves. All the company from the stage-box to the upper gallery know their cues very well, and perform their parts with great spirit.

The first part of the audience that demands our attention (on this occasion) is so nearly allied to the actors that they always appear on the same level with them: But while the performer endeavours to carry on the business of the play, these gentlemen behind the scenes serve only to hinder and disturb it. There is no part of the house from which a play can be seen to so little advantage as from the stage; yet this situation is very convenient on many other considerations, of more consequence to a fine gentleman. It looks particular; it is the best place to shew a handsome person, or an elegant suit of cloaths: A bow from the stage to a beauty in the box is most likely to attract our notice; and a pretty fellow may, perhaps, with tolerable management, get the credit of an intrigue with some of the actresses. But notwithstanding all these advantages accruing to our fine gentlemen, I could heartily wish they would leave a clear stage to the performers; or at least, that none should be admitted behind the scenes, but such as would submit to be of some use there. As these gentlemen are ready dressed, they might help to swell the retinue of a monarch, join the engagement in a tragedy-battle, or do any other little office that might occur in the play, which requires but little sense, and no memory. But if they have not any genius for acting, and are still desirous of retaining their posts by the side-scenes, they should be obliged to take a musket, bayonet, pouch, and the rest of

the accoutrements, and stand on guard quietly and decently with the soldiers.

The boxes are often filled with persons who do not come to the theatre out of any regard to Shakespear or Garrick, but, like the fine lady in *Lethe*, "because every body is there." As these people cannot be expected to mind the play themselves, we can only desire them not to call off the attention of others, nor interrupt the dialogue on the stage by a louder conversation of their own. The silent courtship of the eyes, ogles, nods, glances, and curtsies from one box to another may be allowed them the same as at church, but nothing more, except at coronations, funeral processions, and pantomimes. Here I cannot help recommending it to the gentlemen, who draw the pen from under their right ears about seven o'clock, clap on a bag-wig and sword, and drop into the boxes at the end of the third act, to take their half crown's worth with as much decency as possible; as well as the bloods who reel from the taverns about Covent-Garden near that time, and tumble drunk into the boxes. Before I quit this part of the house, I must take notice of that division of the upper boxes, properly distinguished by the name of the *Flesh market*. There is frequently as much art used to make the flesh exhibited here look wholesome, and (as *Tim* says in the farce) "all over red and white, like the inside of a shoulder of mutton," as there is by the butchers to make their veal look white; and it is as often rank carrion and flyblown. If these ladies would appear in any other quarter of the house, I would only beg of them and those who come to market, to drive their bargains with as little noise as possible: But I have lately observed with some concern, that these women begin to appear in the lower boxes to the destruction of all order, and great confusion of all modest ladies. It is to be hoped, that some of their friends will advise them not to pretend to appear there any more than at court; for it is as absurd to endeavour the removal of their market into the front and side-boxes, as it would be in the butchers of *St. James's Market* to attempt fixing the shambles in *St. James's Square*.

I must now desire the reader to descend with me among laced hats and capuchins into the pit. The pit is the grand court of criticism, and in the center of it is collected that awful body, distinguished by the title of the *Town*. Hence are issued the irrevocable decrees, and here final sentence is pronounced on plays and players. This court has often been very

severe in its decisions, and has been known to declare many old plays barbarously murdered, and most of our modern ones *filo de se*, but it must not be disssembled, that many a cause of great consequence has been denied a fair hearing. Parties and private cabals have often been formed to thwart the progress of merit, or to espouse ignorance and dullness; for it is not wonderful, that the parliament of criticism, like all others, should be liable to corruption. In this assembly Mr. Town was first nominated Critick and Censor-general; but considering the notorious bribery now prevailing, I think proper to declare (in imitation of Tom in the Conscious Lovers) that I never took a single order for my vote in all my life.

Those who pay their two shillings at the door of the middle gallery seem to frequent the theatre purely for the sake of seeing the play; tho' these peaceful regions are sometimes disturbed by the incursions of rattling ladies of pleasure, sometimes contain persons of fashion in disguise, and sometimes criticks in ambush. The greatest fault I have to object to those who fill this quarter of the theatre, is their frequent and injudicious interruption of the business of the play by their applause. I have seen a bad actor clapt two minutes together for ranting, or perhaps shrugging his shoulders, and making wry faces: And I have seen the natural course of the passions checked in a good one, by these ill-judged testimonies of their approbation. It is recorded of Betterton to his honour, that he thought a deep silence thro' the whole house, and a strict attention to his playing, the strongest and surest signs of his being well received.

The inhabitants of the upper gallery demand our notice as well as the rest of the theatre. The trunk-maker of immortal memory was the most celebrated hero of these regions; but since he is departed, and no able-bodied critick appointed in his room, I cannot help giving the same caution to the upper gallery as to the gentry a pair of stairs lower. Some of the under comedians will, perhaps, be displeased at this order, who are proud of these applauses, and rejoice to hear the lusty bangs from the oaken-towels of their friends against the waincoat of the upper gallery; but I think they should not be allowed to shatter the pannels without amending our taste; since their thwacks, however vehement, are seldom laid on with sufficient judgment to ratify our applause. It were better therefore, if all the present twelvepenny criticks of this

town, who preside over our diversions in the upper gallery, would content themselves with the inferior duties of the office, viz. to take care that the play begins at the proper time, that the musick between the acts is of a due length, and that the candles are snuffed in tune.

After these brief admonitions concerning our behaviour at the play, which are intended as a kind of *vade mecum* for the frequenters of the theatre, I cannot conclude my paper more properly than with an extract from the Tale of a Tub, shewing the judicious distribution of our play-houses into boxes, pit, and galleries.

"I confess, that there is something very refined in the contrivance and structure of our modern theatres. For, first, the pit is sunk below the stage, that whatever weighty matter shall be delivered thence (whether it be lead or gold) may fall plum into the jaws of certain criticks, (as I think they are called) which stand ready opened to devour them. Then the boxes are built round, and raised to a level with the scene, in deference to the ladies. The whining passions, and little starved conceits, are gently wasted up by their own extreme levity, to the middle region, and there fix, and are frozen by the frigid understandings of the inhabitants. Bombastry and buffoonry, by nature lofty and light, soar highest of all, and would be lost in the roof, if the prudent architect had not with much foresight contrived for them a fourth place, called the Twelve-penny Gallery, and there planted a suitable colony, who greedily intercept them in their passage."

The ingenious Author, who, under the Character of a French Writer, has published Remarks on the Advantages and Disadvantages of England and France with regard to Commerce, has the following Observations concerning Marriage in England,

WHAT such grievous inconveniences has the liberty of marriage hitherto produced, that it is no longer to be borne? It will be answered, disproportion in birth and fortune in matches. But what signify misalliances in a nation in which equality is upheld and in esteem; in which nobility is not solely derived from ancient extraction, and the highest honours are not exclusively appropriated to ancient birth; but nobility, according to the constitution, is conferred on such as have merited high honours? Besides, is not the union of the most disproportioned fortunes, the best and most advantageous policy for the state? It is fordid interest, much more than a regard for publick decency,









For the Public Advertiser.

**A**S an Attempt is intended to introduce and establish the French Drama in this Country, it may not, perhaps, be unacceptable to the Public, to know the Reception a Design of the like Nature met with here about forty Years ago. The Relation I give of it is taken from a Publication called "The History of the Theatres of London and Dublin," written by Mr. Victor; the Authenticity of whose Pen I have never yet heard disputed.

I am, &c.

May 17 80. AN ENGLISHMAN.

**A** Company of French Strollers were at this Time licensed to act at the Theatre in the Haymarket. The French Advertisement appeared with these Words at the Top, "By Authority!" But they soon found by the public Clamours, that something more than the Sound of Authority would be necessary to support them. The Transactions of that Evening may be of some Entertainment to my Reader, and not very foreign from my Subject.

People went early to the Theatre, as a crowded House was certain. I was there, in the Centre of the Pit; where I soon perceived that we were visited by two Westminster Justices, *Deveil* and *Manning*. The Leaders that had the Conduct of the Opposition were known to be there; one of whom called aloud for the Song in Praise of English Roast Beef, which was accordingly sung in the Gallery by a Person prepared for that Purpose; and the whole House besides joining in the Chorus, saluted the Close with three Huzzas!

This Justice *Deveil* was pleased to say was a Riot; upon which Disputes commenced directly, which were carried on with some Degree of Decency on both Sides. The Justice at first informed us, "That he was come there as a Magistrate to maintain the King's Authority; that Colonel *Pulteney*, with a full Company of the Guards, were with- out, to support him in the Execution of his Office; that it was the King's Command the Play should be acted, and that the obstructing it was opposing the King's Authority; and if that was done, he must read the Proclamation; after which all the Offenders would be secured directly by the Guards in Waiting."—To all these most arbitrary Threatenings, this Abuse of his Majesty's Name, the Reply was to the following Effect:—"That the Audience had a legal Right to shew their Dislike to any Play or Actor, that the common Laws of the Land were nothing but common Custom, and the ancient Usage of the People; that the Jurisdiction of the Pit had been acknowledged and acquiesced to, Time immemorial; and as the present Set of Actors were to take their Fate from the Public, they were free to receive them as they pleased."

By this Time the Hour of Six drew near; and the French and Spanish Ambassadors, with their Ladies; the late Lord and Lady Gage; and Sir T—— R——, a Commissioner of Excise, all appeared in the Stage Box together! At that Instant the Curtain

drew up, and discovered the Actors standing between two Files of Grenadiers, with their Bayonets fixed, and resting on their Firelocks. There was a Sight! enough to animate the coldest *Briton*. At this the whole Pit rose, and unanimously turned to the Justices, who sat in the Middle of it, to demand the Reason of such arbitrary Proceedings. The Justices either knew nothing of the Soldiers being placed there, or thought it safest to declare so. At that Declaration they demanded of Justice *Deveil* (who had owned himself the Commanding Officer in the Affair) to order them off the Stage. He did so immediately, and they disappeared. Then began the Serenade; not only Catcalls, but all the various portable Instruments, that could make a disagreeable Noise, were brought up on the Occasion, which were continually tuning in all Parts of the House; and as an Attempt to speaking was ridiculous, the Actors retired, and they opened with a grand Dance of twelve Men and twelve Women; but even that was prepared for, and they were directly saluted with a Bushel or two of Peas, which made their capering very unsafe. After this they attempted to open the Comedy; but had the Actor the Voice of Thunder, it would have been lost in the confused Sounds from a thousand various Instruments. Here, at the waving *Deveil's* Hand, all was silent, and (standing up on his Seat) he made a Proposal to the House to this Effect:—"That if they persisted in the Opposition, he must read the Proclamation; that if they would permit the Play to go on, and to be acted through that Night, he would promise (on his Honour) to lay their Dislikes, and Resentment to the Actors, before the King, and he doubted not but a speedy End would be put to their acting." The Answer to this Proposal was very short, and very expressive. "No Treaties, no Treaties!" At this the Justice called for Candles to read the Proclamation, and ordered the Guards to be in Readiness; but a Gentleman seizing Mr. *Deveil's* Hand, stretched out for the Candle, begged of him to consider what he was going to do, for his own Sake, for ours, and for the King's! that he saw the unanimous Resolution of the House; and that the Appearance of Soldiers in the Pit would throw us all into a Tumult, which must end with the Lives of many. This earnest Remonstrance made the Justice turn pale and passive. At this Pause the Actors made a second Attempt to go on, and the Uproar revived, which continuing some Time, the Ambassadors and their Ladies left their Box, which occasioned a universal Huzza from the whole House; and after calling out some Time for the falling of the Curtain, *down it fell*. I will venture to say, that at no Battle gained over the French by the immortal *Marlborough* the Shoutings could be more joyous than on this Occasion. What greatly added to my Pleasure was, to see the two Justices join in this grand Huzza, by waving their Hats over their Heads, and at the same Time wore Faces more like the Conquered than the Conquerors.





That I might see you bound and skip,  
Beneath their disciplining whip;  
That I might see your pampers hides  
Flogg'd, 'till from out your furrow'd sides  
Spun, in each part, the fizy blood,  
Too rich from sloth and copious food;  
That, thus let out at all these sluices,  
It may purge off its vicious juices;  
While I should hear you, at each jerk,  
Cry, lath no more. we'll work, we'll work.

The PLAY-HOUSE. A Satyr.

**N**EAR to the Rose, where punks in num-  
bers flock  
To pick up Cullies to increase the stock,  
A lofty fabric does the sight invade,  
And stretches round the place a pompous  
shade,  
Where sudden shouts the neighbourhood sur-  
prise,  
And thund'ring claps and dreadful hissings rise.  
Here thrifty G— hires monarchs by the day,  
And keeps his mercenary kings in pay,  
With deep-mouth'd actors fills the vacant  
scenes,  
And drains the town for goddesses and queens:  
Here the lewd punk, with Crown and Scep-  
ter grac'd,  
Teaches her eyes a more majestic cast,  
And hungry monarchs, with a num'rous train  
Of suppliant slaves, like Sancho, starve and  
reign.  
But enter in, my Muse, the Stage survey,  
And all its pomp and pageantry display;  
Trap-doors and Pit-falls from th' unfaithful  
ground,  
And magic walls encompass it around:  
On either side maim'd temples fill our eyes,  
And intermixt with brothel-houses rise;  
Disjointed palaces in order stand,  
And groves, obedient to the mover's hand }  
O'ershade the stage, and flourish at com-  
mand.  
A Stamp makes broken towns and trees entire:  
So when Amphion struck the vocal lyre,  
He saw the spacious circuit all around  
With crouding woods, and neighb'ring cities  
crown'd.

But next, the Tiring-room survey, and see  
False titles, and promiscuous quality,  
Confus'dly swarm from heroes, and from  
queens,  
To those that swing in clouds and fill machines;  
Their various Characters they choose with art,  
The frowning bully fits the tyrant's part:  
Swoln cheeks, and swagg'ring belly, makes a  
hoist,  
Pale, meagre looks, and hollow voice, a ghost;

From careful brows, and heavy down cast  
eyes,  
Dull cites, and thick-scall'd aldermen arise.  
Above the rest the prince with mighty stalks,  
Magnificent in purple buskins, walks;  
The royal robe his haughty shoulders grace;  
Profuse of spangles and of copper-lace:  
Officious rascals to his mighty thigh,  
Guiltless of blood, th' unpointed weapon tie;  
Then the gay glittering diadem put on,  
Pond'rous with brass, and starr'd with Bristol-  
stone.

His royal consort next consults her glass,  
And out of twenty boxes culls a face,  
The whit'ning first her ghastly look besmears,  
All pale and wan th' unfinish'd form appears  
Till on her cheeks the blushing purple glows,  
And a false virgin modesty bestows;  
Her ruddy lips the deep vermilion dyes;  
Length to her brows the pencil's touch sup-  
plies,  
And with black bending arches shades her  
eyes.  
Well pleas'd, at length the picture she be-  
holds,  
And spots it o'er with artificial molds;  
Her countenance compleat, the beaux she  
warms  
With looks not hers, and, spight of nature,  
charms.

Thus artfully their persons they disguise,  
Till the last flourish bids the curtain rise.  
The Prince then enters on the stage in state,  
Behind a guard of candle-snuffers wait;  
There swoln with empire, terrible and fierce,  
He shakes the dome, and tears his lungs with  
verse;  
His subjects tremble, the submissive pit  
Wrapt up in silence and attention sit;  
Till freed at length, he lays aside the weight  
Of public business and affairs of state,  
Forgets his pomp, dead to ambitious fires,  
And to some peaceful brandy-shop retires.  
Where, in full gills, his anxious thoughts he  
drowns,  
And quaffs away the care that waits on Crowns,  
The Princess next her painted charms dis-  
plays,  
Where every look the pencil's art betrays.  
The callow Squire at distance feeds his eyes,  
And silently for paint and patches dies:  
But if the youth behind the scenes retreat,  
He sees the blended colours melt with heat,  
And all the trickling beauty run in sweat.  
The borrowed visage he admires no more,  
And nauseates every charm he lov'd before:  
So the same spear, for double force renown'd,  
Apply'd the remedy that gave the wound.

from Stale Poems.

In tedious lists 'twere endless to engage,  
And draw at length the Rabble of the Stage,  
Where one for twenty years has given alarms,  
And call'd contending Monarchs to their arms.  
Another fills a more important post,  
And rises every other night a ghost;  
Thro' the cleft stage his meagre face he rears,  
Then stalks along, groans thrice, and disap-  
pears.

Others with swords and shields, the soldier's  
pride,  
More than a thousand times have chang'd  
their side,  
And in a thousand fatal battles dy'd.

Thus several persons several parts perform;  
Pale lovers whine, and blust'ring heroes storm  
The stern exasperated tyrants rage,  
Till the kind bowl of poison clears the stage;  
Then honours vanish, and distinctions cease;  
Then with reluctance haughty Queen's un-  
dresses.

Heroes no more their fading laurels boast,  
And mighty Kings in private men are lost.  
He whom such titles swell'd, such power made  
proud,

To whom whole realms and vanquish'd na-  
tions bow'd,  
Throws off the gaudy plume, the purple train,  
And is *in statu quo* himself again.

## A SOLILOQUY.

I.  
UNfathom'd essence, universal mind,  
Supporter wife of Beings' endless chain  
Led by no passion, to no parts confin'd,  
Thro' vast immensity extends thy reign.

II.  
But where shall mortals find thy best lov'd seat,  
In the wide palace or the low roof'd cell,  
In Europe's temperate clime, or Asia's heat  
Or where the feather'd tribes of India dwell.

III.  
But errs not man, when, in his narrow thought,  
He bounds thy goodness to some favorite  
place,  
Points out peculiar acts thy hand has wrought,  
To save the good, or extirpate the base.

IV.  
Vain thought! to circumscribe the mind that  
reigns  
Alike thro' Nature's universal Frame,  
Through earth and sea, and æther's bright do-  
mains,

In all conspicious, and in all the same.

V.  
To ev'ry land extend the laws divine,  
That give to Vice its fit Companion War,  
And to fair Virtue consequential gain,  
And inbred happiness the virtuous know.

EUSEBIA.

An ODE, which was performed at the Castle  
of Dublin, on Monday the 8th of Feb. 1768,  
being the Day appointed for celebrating the  
Birth-day of her most Excellent and Sacred  
Majesty Queen CHARLOTTE. By the  
special Command of his Excellency George  
Lord Viscount Townshend, Lord Lieutenant  
General and General Governor of Ireland.  
The Music composed by Richard Hay, Esq;  
Chief Composer and Master of the Music at-  
tending his Majesty's State in Ireland, and  
Master of the Royal Family's Chamber Con-  
cert.

## C H O R U S.

STRIKE, the sweet Hibernian Lyre,  
Every loyal Heart inspire:  
See, they croud the joyous Scene!  
Annual Tribute to your Queen!

## A I R.

Adorn'd with ev'ry Grace refin'd,  
With ev'ry Virtue blest d;  
Esteem'd, rever'd, by all Mankind,  
And by the first cares d.  
A Mein whose awful Honour shines,  
Where Sense and Sweetness move;  
And Angel Innocence refines,  
The Tenderness of Love.

## R E C I T.

May Heaven to crown her Life with Joy,  
Celestial Guardian Care employ:  
And ev'ry sweetly circling hour,  
Ambrosial Odours round her pour.  
Blest Monarch! of such Charms possess'd,  
Who lives ador'd in every Breat.

## A I R.

Great Queen below'd, whose bounteous Mind,  
Flows in Compassion to Mankind,  
See her diffuse the Royal Aid,  
And call forth Merit from the Shade;  
Forbid the burthen'd Heart to sigh,  
And wipe the Tear, from Sorrow's Eye.

## R E C I T.

Peace o'er the Land, extends her balmy Wing,  
And thus the grateful happy Peasants sing.

## A I R.

From Hill to Dale, from Grove to verdant Spring  
Sweet Sounds responsive, fill the ambient air,  
With Charlott's name they make the Vallies ring,  
And banish thence the family of care.

## C H O R U S.

To this lov'd fertile Isle may union take her stand,  
And deal her sweets around, from Townshend's  
patriot hand,  
While plenty's copious horn, pours blessings o'er  
the land.

## The H A R E and the C R O W

## A F A B L E.

Translated from the Latin of Father Desbillons

THE flow'ry meads were in their prime,  
And levers crott the fragrant thyme,  
When, high in air, a meddling crow  
Saw puss securely feast below;

Yea







## THE COVENT GARDEN PATENT.

Letter from Mr. Moody, the Comedian.

Mr. Editor,

I SEND you an anecdote, which, whether founded on fact or otherwise you have just as I received it:—if false, it will be contradicted; if true, it is worth recording.

Mr. C. Rich, a younger brother of John Rich, the late patentee of Covent Garden theatre, told me that Sir Thomas Skipwith's patent fell into his father's hands in the following manner.

Mr. Rich, the father of John and Christopher, was an attorney. He had a client to whom Sir Thomas stood indebted in a large sum of money, and Mr. Rich meeting the attorney of the latter, made his demand; the other replied there were no means of paying him but a *patent to act plays by*. They then agreed to put it up by auction. They did so; and Mr. Rich bought it in for *four score pounds*. This patent sold in the life time of C. Rich, after the rate of **FOURSCORE THOUSAND!!** for the present proprietors gave Mr. Colman twenty thousand pounds for his quarter.

This information I had from Mr. C. Rich, at Mr. Coombe's, in Cooke's Court, above five and twenty years ago, where I had the honour to dine.

It may be further stated, that no receipt having passed, the present proprietors had to pay Sir Thomas Skipwith's relations a large sum of money to substantiate the property.

29 MA 55 I am, Sir, &c.

~~John's Copy~~

JOHN MOODY.